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new singles

Supergrass - Grace

Following a limited 7" only release of Never Done Nothing Like That Before, Supergrass return with the first single proper from their forthcoming album, Life On Other Planets. Produced by Tony Hoffer (Air, Beck) Grace is available on 2xCD and 7" featuring the bonus tracks Velvetine, Electric Cowboy, Tishing In Windows and That Old Song. "A rabble-rousing new track, shot through with unadulterated pop smarts." NME

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The Crescent - Spinnin' Wheels

Liverpool four piece The Crescent release Spinnin' Wheels, the third single from their forthcoming self titled debut album. Available on 2xCD and 7", CD1 features bonus tracks Freedom, Peace And Liberty and High Tide plus the video. CD2 includes an Evening Session recording of Spinnin' Wheels, as well as bonus tracks, Highly Likely and One To Another, while the 7" features a cover of the Rolling Stones' Jumping Jack Flash.

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Out Now

Black Rebel Motorcycle Club - Whatever Happened To My Rock And Roll (Punk Song)

An NME Single Of The Week on its original release, Black Rebel Motorcycle Club's classic debut Whatever Happened To My Rock And Roll gets a welcome re-issue. Taken from the Frisco rockers' album of the year contender BRMC, the single is available on limited edition CD which was deleted on day of release and 7", both featuring a live performance of Rifles recorded at Glastonbury, with the CD also adding a specially recorded version of Shuffle Your Feet.

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BLUR IN CRISIS

OASIS BACK COXON

NOEL GALLAGHER MEETS UP WITH GRAHAM COXON TO DISCUSS EX-BLUR GUITARIST'S FUTURE

Noel Gallagher has taken his revenge on **Damon Albarn** for the Britpop battle of 1995 by publicly siding with estranged **Blur** member **Graham Coxon** – and *NME* can exclusively reveal that Noel and Graham have already met to discuss the former Blur guitarist's future.

The Oasis songwriter has long harboured resentment against Albarn, following Blur's victory in the fight for Number One between 'Roll With It' and 'Country House' back in 1995. Now Noel has told *NME* that he recently met up with Graham, who he believes simply "snapped" at Damon's attitude towards Blur.

In *NME* last week, Damon refused to deny that Graham was out of Blur. Since then, he has refused to discuss Graham, commenting only to *NME*: "I think there's more important things to consider at the moment – like imminent war." But last week, Noel was outspoken about the Blur split. He told *NME*: "I bumped into him *(Graham)* the other day. But it's not for me to say, 'cos I've got a lot of time for Graham and it should come from him, not me. If it was the other c—, I'd tell you everything he said 'cos he's a knob. You've got to say this, in Damon Albarn's last couple of interviews he was saying that Blur should be grateful to have him in and it's good for them that he's in Gorillaz and stuff like that. Well, it's only gonna go one way, innit? You can't be saying things like that to your bandmates you've grown up with. Saying, 'Well, now that I've done all these things, I'm doing you a favour being in this band.'"

Liam added: "They should've split up a long time ago. Are they gonna get another guitarist?"

Noel showed his admiration for Graham, telling *NME*: "They ain't gonna get another guitarist like him, he's a one-off.

You've got to be strong to be in a band, it takes a lot of tolerance. And I'm sure Graham Coxon's tolerance has just snapped. Because if your singer's saying stuff like he was... unbelievable. If I ever came into the rehearsal rooms and said to this lot, 'Look, it's in your interests I'm in this group', they'd just laugh at me. You'd get an amp on yer 'ead, a kick up the arse and 'see yer later'. Damon Albarn always wanted to be a solo artist anyway, he was always very quick to say, 'It's all me, all this is me, Gorillaz is all me.'

"Graham's got his own label, he'll be all right. He was fine the other day, pretty together, got a fucking lovely daughter, he was out buying trainers in Camden market, we both were. And he said what he said and I was, 'Well, best of luck to yer.'"

When *NME* pointed out to the Gallaghers that it looked like they'd finally seen off their old rivals, Noel commented: "They were saying to us in 1994, 'This lot'll last six months, you'll be lucky to get an album', 'cos of the way we were fighting and stuff. And we were like, 'We'll be around for 20 years.' We might not be performing onstage for 20 years but we'll be making records for 20 years."

Explaining Oasis' victory over Blur, Liam told *NME*: "We said it from day one, we were the ones who were real, man. We're just honest, man, and we're not a bunch of women."

See pages 16 and 17 for more on the Blur split.

"They ain't gonna get another guitarist like him, he's a one-off"
Noel on Graham Coxon

PHOTOGRAPHY: TOM SHEEHAN/STEVE GULLICK/PHIL WALLIS

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**THE TIDE IS HIGH (GET THE FEELING)**	ATOMIC KITTEN (INNOCENT)
–	2	**GOT TO HAVE YOUR LOVE**	LIBERTY X (V2)
–	3	**PAPA DON'T PREACH**	KELLY OSBOURNE (EPIC)
–	4	**NESSAJA**	SCOOTER (SHEFFIELD TUNES)
–	5	**I LOVE IT WHEN WE DO**	RONAN KEATING (POLYDOR)
–	6	**WHEN I LOST YOU**	SARAH WHATMORE (RCA)
3	7	**ROUND ROUND**	SUGABABES (ISLAND)
2	8	**FANTASY**	APPLETON (POLYDOR)
5	9	**ADDICTIVE**	TRUTH HURTS FT RAKIM (INTERSCOPE)
–	10	**WALK ON WATER**	MILK INC (POSITIVA)
–	11	**NOTHIN'**	NORE (DEF JAM)
4	12	**CROSSROADS**	BLAZIN' SQUAD (EAST WEST)
6	13	**FOREVER**	N-TRANCE (ALL AROUND THE WORLD)
8	14	**COLOURBLIND**	DARIUS (MERCURY)
11	15	**LIKE A PRAYER**	MADHOUSE (SERIOUS)
14	16	**STARRY EYED SURPRISE**	OAKENFOLD (PERFECTO)
10	17	**DY-NA-MI-TEE**	MS DYNAMITE (POLYDOR)
18	18	**A THOUSAND MILES**	VANESSA CARLTON (A&M)
16	19	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)
9	20	**WHAT YOU GOT**	ABS (S)
15	21	**ROMEO DUMB**	ROMEO (RELENTLESS)
13	22	**THE THEME**	JURGEN VRIES (DIRECTION)
17	23	**TOO BAD**	NICKELBACK (ROADRUNNER)
20	24	**HAVE FUN GO MAD**	TWEENIES (BBC MUSIC)
–	25	**WHY'D YOU LIE TO ME**	ANASTACIA (EPIC)
21	26	**ANYONE OF US (STUPID MISTAKE)**	GARETH GATES (S)
7	27	**IT'S WRITTEN IN THE STARS**	PAUL WELLER (INDEPENDIENTE)
26	28	**LOVE TO SEE YOU CRY**	ENRIQUE IGLESIAS (INTERSCOPE)
24	29	**I NEED A GIRL/U DON'T HAVE TO CALL**	P. DIDDY/USHER (PUFF DADDY)
–	30	**DUCK TOY**	HAMPENBERG (SERIOUS)
19	31	**JUST THE WAY YOU ARE**	MILKY (MULTIPLY)
–	32	**GIMME THE LIGHT**	SEAN PAUL (VP)
12	33	**TWO MONTHS OFF**	UNDERWORLD (JBO)
22	34	**JAMES DEAN (I WANNA KNOW)**	DANIEL BEDINGFIELD (POLYDOR)
27	35	**AUTOMATIC HIGH**	S CLUB JUNIORS (POLYDOR)
–	36	**HANDS AROUND MY THROAT**	DEATH IN VEGAS (ARISTA)
–	37	**THOUGHTLESS**	KORN (EPIC)
23	38	**BLACK SUITS COMIN' (NOD YA HEAD)**	WILL SMITH FT TRA-KNOX (COLUMBIA)
32	39	**HOT IN HERRE**	NELLY (UNIVERSAL)
28	40	**I'M ALIVE**	CELINE DION (EPIC)

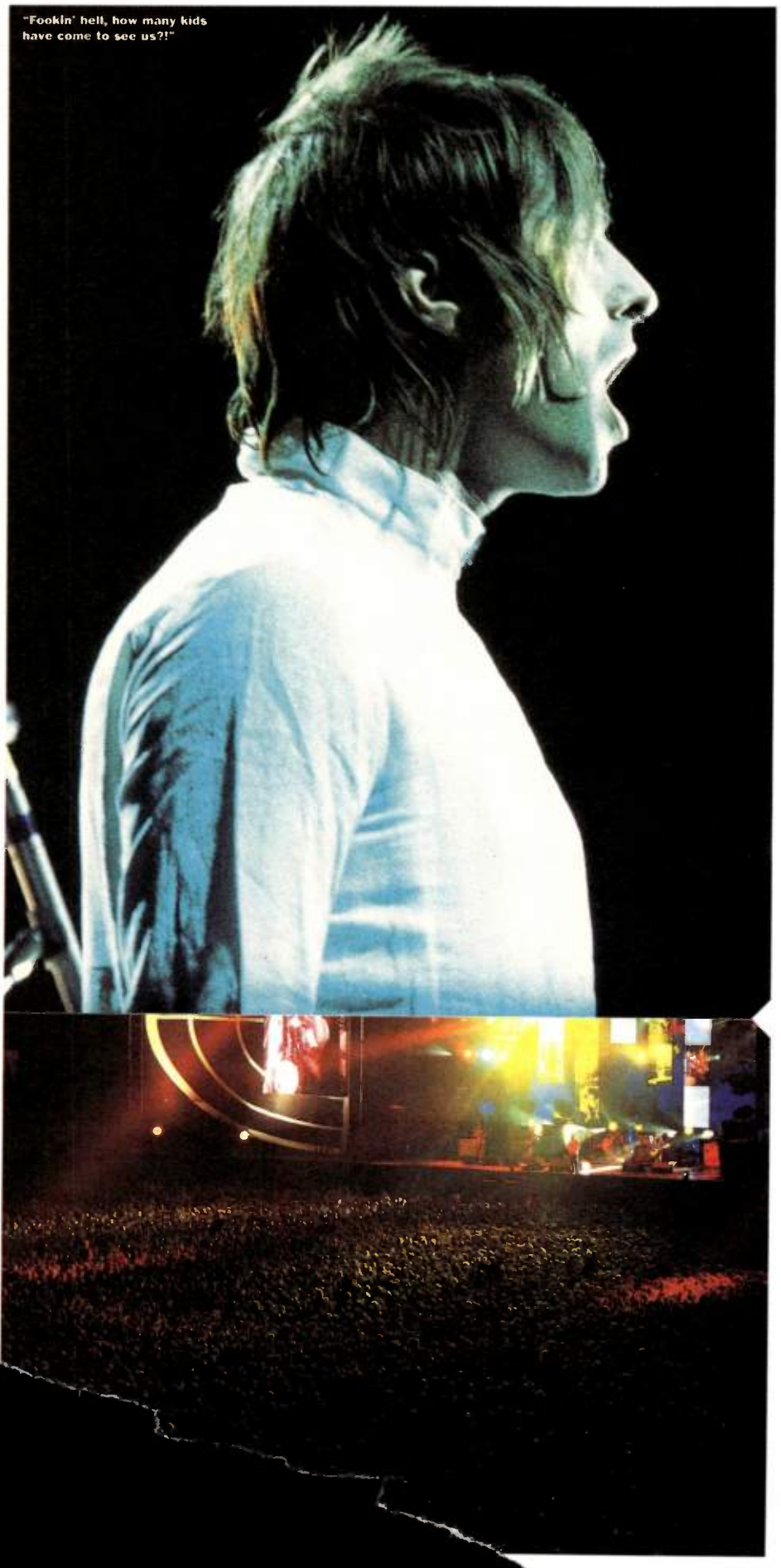
UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

–	1	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)
1	2	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
–	3	**INTERGALACTIC SONIC 7S**	ASH (INFECTIOUS)
7	4	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
5	5	**MISSUNDAZTOOD**	PINK (ARISTA)
2	6	**IMAGINE**	EVA CASSIDY (BLIX STREET/HOT)
3	7	**ANGELS WITH DIRTY FACES**	SUGABABES (ISLAND)
12	8	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
6	9	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
10	10	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
17	11	**NELLYVILLE**	NELLY (UNIVERSAL)
8	12	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
11	13	**THE CHICAGO STORY – COMPLETE GREATEST**	CHICAGO (RHINO)
9	14	**LAUNDRY SERVICE**	SHAKIRA (EPIC)
13	15	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)
15	16	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
4	17	**THE MUSIC**	THE MUSIC (HUT)
21	18	**THINKING IT OVER**	LIBERTY X (V2)
18	19	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
16	20	**GREATEST HITS**	RICK ASTLEY (BMG)
20	21	**PUSH THE BEAT FOR THIS JAM – THE SINGLES**	SCOOTER (SHEFFIELD TUNES)
32	22	**HOMETIME**	ALISON MOYET (SANCTUARY)
22	23	**BE NOT NOBODY**	VANESSA CARLTON (A&M)
14	24	**SONGS FOR THE DEAF**	QUEENS OF THE STONE AGE (INTERSCOPE)
30	25	**COME CLEAN**	PUDDLE OF MUDD (GEFFEN)
			ROYKSOPP
			ARISTA)
			CELINE DION

Oasis bowl over

OASIS MADE A TRIUMPHANT RETURN TO MANCHESTER AT THE WEEKEND WITH TWO MASSIVE OUTDOOR SHOWS AT OLD TRAFFORD CRICKET GROUND. WITH 50,000 IN ATTENDANCE EACH DAY, THIS WAS THEIR BIGGEST GIG ON HOME TURF SINCE THE LEGENDARY MAINE ROAD CONCERTS BACK IN '96. *NME* WAS THERE TO WITNESS THE TWO-DAY SPECTACULAR AND HERE WE BRING YOU THE FIRST FULL REVIEW...



From the Old Trafford pavilion wall they stare, Lancastrian working-class heroes from a bygone era. Names like Lever, Shuttleworth and Pilling, their expressions unsmiling and their body language awkward, austere men in cricket flannels. The date at the bottom of the photograph reads 1965, but this image does not evoke the '60s of swinging legend.

It's like The Beatles never happened.

Were this a normal business day at Old Trafford, Liam Gallagher's position would be in the general proximity of the deep midwicket boundary. As it is, he's onstage with the rock'n'roll phenomenon of our times. Strictly speaking, however, Liam isn't actually at *Old Trafford*. The universally recognised name of Lancashire County Cricket Club's home ground is nowhere to be seen on the tickets or the official merchandise, allegedly at the insistence of the Gallagher brothers lest they be tarred by even the most incidental association with Manchester United, whose identically named stadium (or "the shithole" as Noel terms it) is nearby. This vigorous dissent from the notion that it's only a game is no less than we have come to expect from Oasis. Their last hometown mega-gig took place in 1996 at Maine Road, the residence of Manchester's other, Gallagher-approved football club. The tickets featured a photograph of the band sitting in the stadium – minus guitarist Bonehead, who as the group's sole United fan could not be seen to be endorsing City. Now, given that Lancashire is the red rose county and the cricket club's emblem is a red rose, what colour do you suppose the roses in the pavilion hospitality suite might be? Why, white and black, of course. Not a red one to be found. United, in case you were wondering, play in red. You rather suspect the stern-faced cricketers of 1965 would approve of such old-fashioned fundamentalism.

It's good to know they still care sufficiently to make the effort, because there have been many changes in Oasisworld since the heady days of Maine Road, changes which might have done for lesser spirits. Bonehead is long gone, likewise Guigsy, and with them the romantic ideal that Oasis were anything more than just a band. A bigger, concomitant loss was the aura of invincibility, tangible circa Knebworth but steadily ground away by weak albums, tabloid melodramas and the seemingly terminal personal antipathy between Noel and Liam, the sibling rivals whose partnership now more than ever defines Oasis absolutely. That the Gallaghers are still together in a band is remarkable enough; that they remain sufficiently engaged by the rigmarole of making music together to deliver performances as fitfully incandescent as this is a wonder to behold.

These two Oasis shows are the latest chapters in Old Trafford's new role as an open-air concert venue. Clearly, the members of Lancashire CCC reckon the extra revenue more than compensates for 50,000 people trampling all over their lawn and, although the hoi polloi aren't allowed access to the famous 19th century pavilion – reserved for the liggers – it's still a surprise to note that the building's more venerable artefacts haven't been removed just to be on the safe side. Indeed, there has even been the odd bit of customisation. In the long room, between two oil paintings of pre-WWII-era players, hangs a huge photograph of Liam Gallagher. You can't imagine the MCC turning Lord's over for similar purposes.

A mere two years ago, the bloke who's written the vast majority of Oasis songs was picking and choosing which gigs to turn up for and seriously contemplating leaving the band. Today, The Chief's at the helm, steering a consummate unit through a 100-minute set of no-brainers (and 'Hung In A Bad Place'). They start with 'Hello', finish with 'Acquiesce', encore with 'Don't Look Back In Anger' and 'Some Might Say', finish with 'My Generation', play 'Wonderwall' over the PA to serenade people home. All this and no rain. The game's a bogey. Problems? What are they?

Well. Compared to the sweat and fury of last year's 10 Years Of Noise And Confusion (aka Oasis Do Gigs In Small(ish) Venues With Roofs) shows, this is such an obviously compromised environment that it's hard for the band not to pander to the audience and give 'em what they want. And as all good children know, what you want isn't necessarily what you need. Never great dissemblers, Oasis hardly look gripped by this process. It's a stadium, the audience are miles away (except for the ones at the front who are getting crushed), the sound gets blown around by the wind. Such are the rules of disengagement. But is it really so naive to expect a huge Oasis gig in Manchester to prompt a bit of banter, something to affirm the event beyond the mere faultless renderings of the songs? We hear Liam moaning about how cold it is

home crowd

and Noel expressing his disappointment that the crowd haven't been singing any anti-Man United songs and Noel and Liam urging the kids at the front to "go easy", but little else and certainly nothing to fire the soul.

On the other hand, they are now so far removed from the sorry over-indulgence of 'Be Here Now' – significantly, they play nothing from it – that it seems churlish to bemoan their current discipline. The days of Liam pointing to his watch as Noel unveils the latest episode of the never-ending guitar solo are gone. The good songs from 'Heathen Chemistry' sound better with each reading – especially 'Born On A Different Cloud' — while the great song from the last album – 'Go Let It Out', obviously – seems to have replaced 'Roll With It' as Oasis' best undervalued composition. The point after the bridge where Liam returns to repeatedly hammer out the title is a moment of exquisitely drawn and released tension, the kind of sledgehammer/nut melodic coup which proves just how crass genius sometimes needs to be.

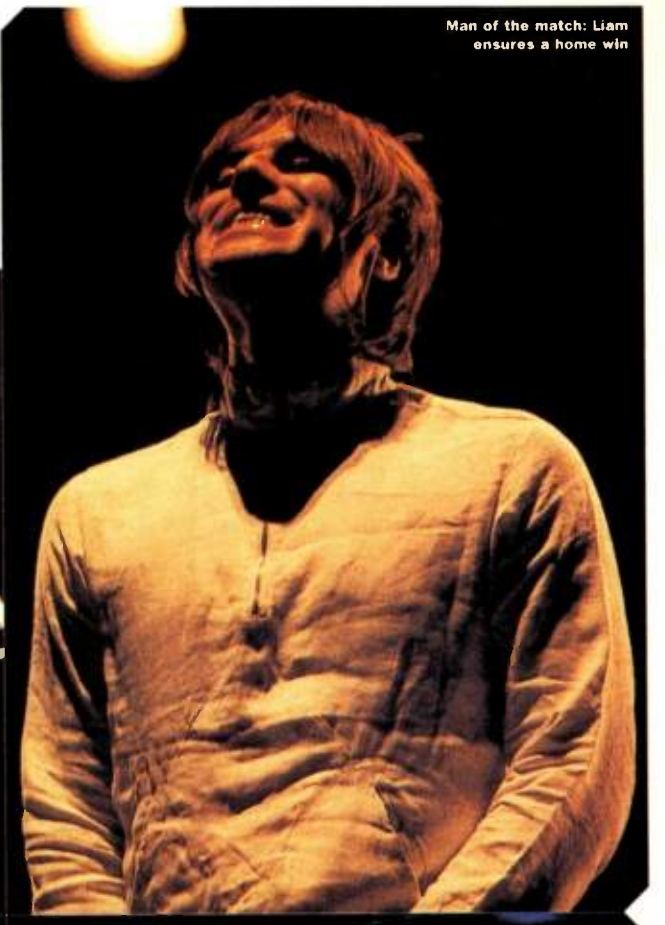
Such moments are plenty enough tonight. When Liam finishes the second verse and chorus of 'Live Forever' he ushers in Noel's solo with a raw, supplicatory "ohhh!", expressing pretty much all that really needs to be said about that as near-to-goodness perfect song. The way 'Little By Little' perplexes with its shapeless, tune-free verse before throwing off its disguise and strutting like a peacock for the irresistible refrain. (One trusts video star Robert Carlyle, present and melting hearts in the pavilion, approved). The moment when you realise 'Stop Crying Your Heart Out' is the biggest heap of manipulative mush since Play-Doh but they're forgiven because it's so unrepentant and besides, they don't do 'Slide Away' live these days. The fact that 'Columbia' is the first Oasis song a lot of us ever heard, and when executed with this much dread bravado could still be the only one we'll ever need. Yes, as a sort of homecoming, Old Trafford delivers.

So it's the business as usual Oasis who pitched up at red rose HQ. An experienced outfit, they play to their strengths these days. There's Archer, dependable middle-order man, wields a straight bat with honest endeavour. Bell, the willowy artisan, no longer the new boy, so effortless you could forget he's there. White, rock solid behind the traps, he's never let them down. Then Gallagher N, The Chief, captain, architect, schemer: there's not much wrong with his technique and you'd want him on your side every time.

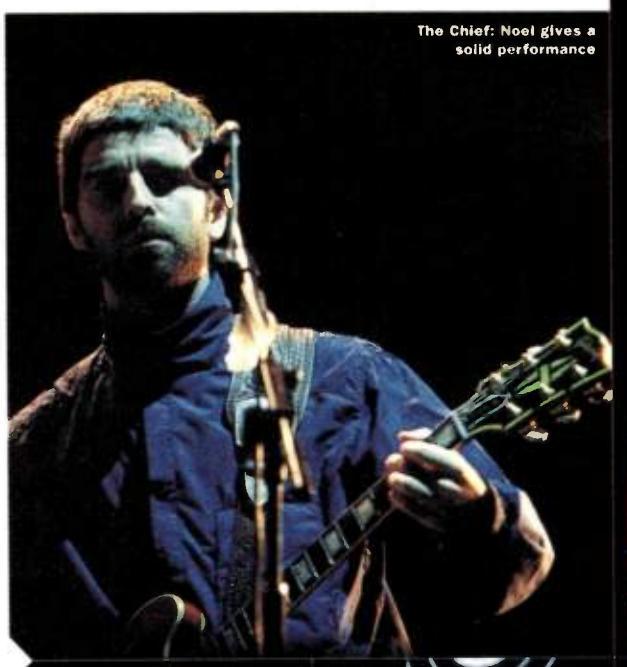
Finally, Gallagher L, the youngster down at deep midwicket, the man who inspires the team to otherworldly levels of performance. A little wild still, but he's calming down, looking after himself a bit more, performing.

Together, they're Team Oasis: getting results, provided rain doesn't stop play.

Keith Cameron



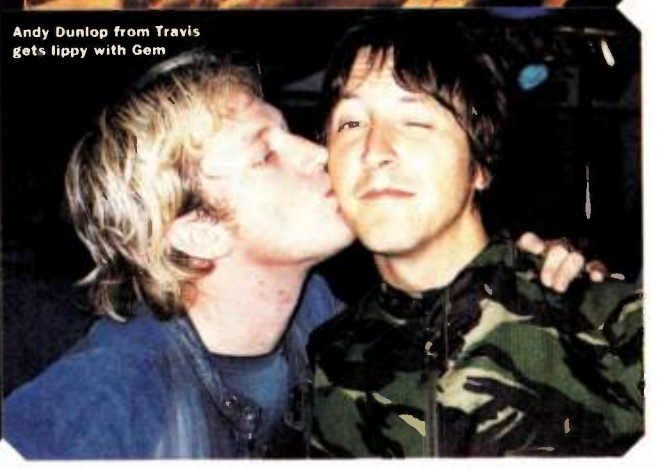
Man of the match: Liam ensures a home win



The Chief: Noel gives a solid performance

Mani must be worn out – he can hardly keep his eyes open

Liam is as radiant as ever



Andy Dunlop from Travis gets lippy with Gem

THE VISITORS

The scores from support acts Richard Ashcroft, The Soundtrack Of Our Lives and The Electric Soft Parade

"I haven't been here since 1979 – England vs Pakistan," says **Richard Ashcroft** proudly from the stage. "Came with my granddad, got drunk on shandy."

A quick dip into *NME*'s copy of *Wisden Cricketer's Almanac* reveals that Pakistan didn't actually play England at Old Trafford in 1979, but what the hell, it's a brave admission and conjures a poignant image, not least when Ashcroft adds: "This is for my granddad, who died on Boxing Day."

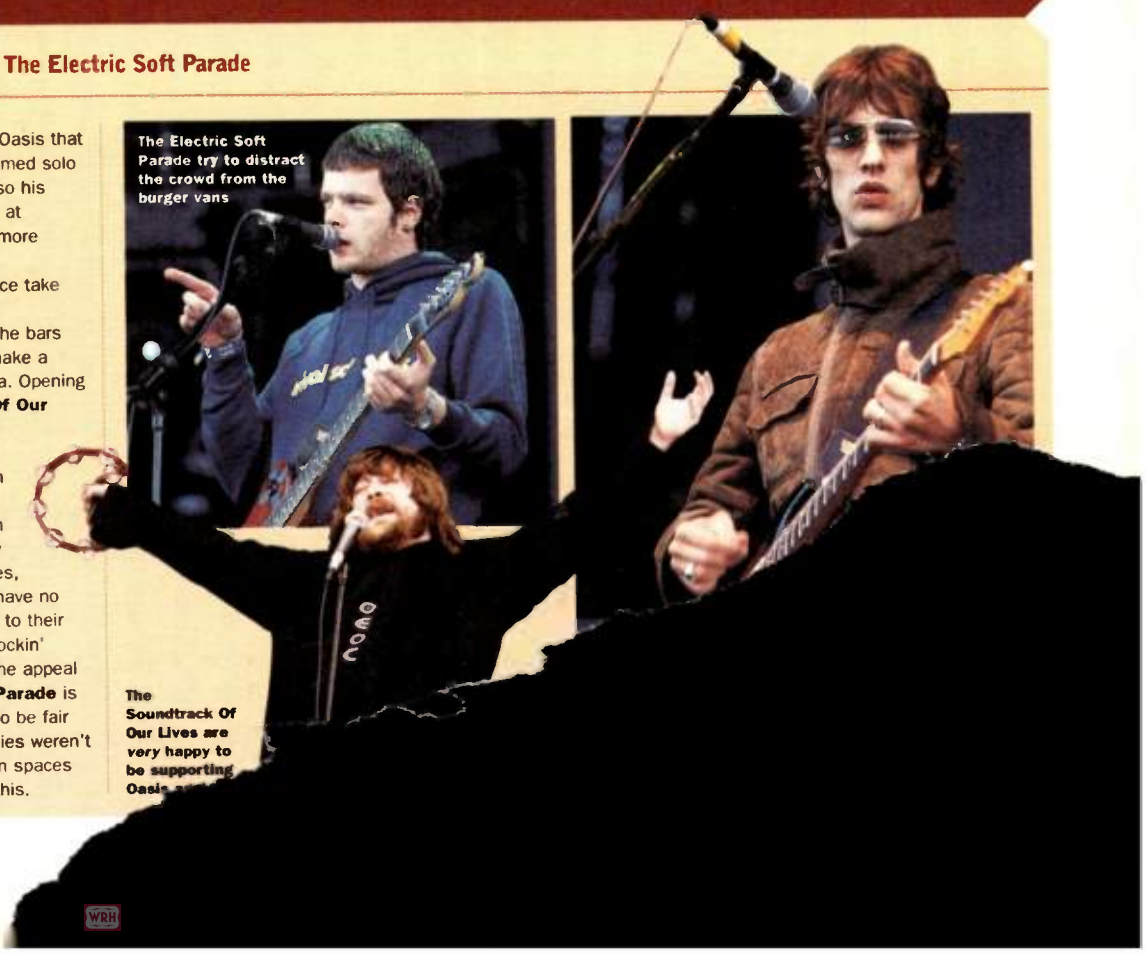
The song is 'Check The Meaning', one of several previews from forthcoming album 'Human Conditions', the most immediately impressive of which is 'Nature Is The Law'. "It features Brian Wilson," announces Richard. Well, it does on record, though live we have to make do with the tune's mantric momentum and sight of a still lean'n'mean Dickie relishing his return to the fray.

The new material feels a good deal more reverberant, more troubled than the few selections from 'Alone With Everybody', dispelling the trite notion that domestic bliss inevitably begets soft, complacent, AOR plop, although the elegy to a furrowed brow that is 'Lord I've Been Trying' prompts the day's sole outbreak of celebrity heckling. "Cheer up, you c—!" yells Gary 'Mani' Mounfield. "You've got fucking loads of wedge!"

Demonstrating that he's bigger than petty personal slights, Ashcroft dedicates 'Bitter Sweet Symphony' to Mani, among others. It's a radically altered rendering of his most famous song, with the ubiquitous strings replaced by rumbling horn stabs. Though not altogether convincing, it at least proves Ashcroft retains the urge to seek and to discover himself over. Whether the new record treads a similarly questing path remains to be seen.

It was as a guest of Oasis that Richard Ashcroft performed solo for the very first time, so his declaration of pleasure at supporting them once more would seem sincere.

Certainly, the audience take his set as the cue to momentarily abandon the bars and burger vans and make a rush for the main arena. Opening act **The Soundtrack Of Our Lives** had not been so fortunate, but at least they can take solace in the knowledge that as they're booked to open up for Oasis seemingly for the rest of their lives, people will eventually have no option but to succumb to their copper-bottomed hot rockin' pheromone-frenzies. The appeal of **The Electric Soft Parade** is more elusive, though to be fair their nervy little melodies weren't designed for wide open spaces as wide and open as this.



The Electric Soft Parade try to distract the crowd from the burger vans

The Soundtrack Of Our Lives are *very* happy to be supporting Oasis

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Dat's your lot!

CHRISTIAN DATSUN GUIDES NME THROUGH THE NEW ZEALANDERS' 'BIG DUMB ROCK' DEBUT

The Datsuns unleash their stunning, self-titled debut album next month, and *NME* has an exclusive preview. The New Zealand newcomers have also revealed a collaboration with **The Von Bondies**.

The Datsuns, currently on a European tour, release their new single 'In Love' next week. The band recently signed a big money deal with record label V2. Here guitarist Christian Datsun – who'd just woken up at 1.30pm – talks *NME* through their "big dumb rock" debut...

Sittin' Pretty

"We wrote it and recorded it in, like, five minutes. It tells how we were feeling the last time in England with everything that was going on and the industry and media interest that we were getting but weren't expecting. People were thinking, 'These kids are sitting pretty.' We weren't necessarily, but it tells the story of how we felt in the eye of the hurricane. It talks about *'hazy nights'* – sleeping in the day and living at night."

MF From Hell

"The lyrics started as a joke. But when we said we might change the title people were going, 'No, you can't!' People seem to have latched on to the profanity *(in full, it's 'Motherf—er From Hell')*. I think Dolf wrote it about someone, but some things you can't ask him about. We can't release it as a single. People are always calling out for it – 'Yeah! Whoo-hoo! This is gonna be good!' It's one of the more heavy metal tracks."

Lady

"Maybe it's us being cheesy. It kind of speaks for itself. It's got a bit of a swing to it. The track before is quite driving, so I think this is a bit more of a hand shaker."

Harmonic Generator

"I wrote all the music on a little drum machine a couple of years ago. Originally I sang the backing vocals through a Vocoder – but on the finished version backing vocals are by Carrie and Marcie from The Von Bondies. We're very good friends with The Von Bondies. Anyway, Dolf came along and saw this old guitar pedal called a Harmonic Generator – he just started singing that. We have to thank the pedal for the inspiration."

What Would I Know

"That used to be called 'Kiss My Cow Bell' and we keep forgetting we changed the name. It was called that because Matt *(drummer)* uses a cow bell on it and we thought it sounded a bit like Kiss. If someone ever shouts out at a gig for 'What Would I Know', we're like, 'What the hell song is that?' But we thought we couldn't call it 'Kiss My Cow Bell' for the album. It's got a bit of an epic outro, I like that."

At Your Touch

"That's really new. As soon as we left England we went home for two weeks. It's a bit more AC/DC – although I've never even seen them play – a heavier, driving song. Lyrically a lot of the songs are just good time rock'n'roll, but this has a bit more meaning."

Fink For The Man

"That's a favourite of ours and it always go down well live. The title comes from a '60s show called *The Mod Squad* – someone said, 'You're just a fink for the man!' There's a big double guitar solo in the middle which is really fun."

In Love

"That's the single – and that also features Carrie and Marcie from The Von Bondies. It's got more of a Deep Purple vibe because we put Hammond organ on it – just really bad playing with two fingers. So it's got this pop Deep Purple vibe with this really nice girl singing. We're just good friends with The Von Bondies. We've been on tour with them in Europe; we're like one big family. It's purely a platonic friendship – there's no gossip for the women's magazines!"

You Build Me Up

"That's the other new one we recorded in New Zealand. It's about hype and the press."

Freeze Sucker

"There should be three exclamation marks on the end of that! Usually when we play it, it's always last. Once you've played that in all its glory you can't come back out. The stage is trashed and the equipment is all over the stage. It started out as a two-and-a-half minute song but live, we can get it up to nine minutes. It's our favourite song live because it always ends in chaos."

"It's purely a platonic relationship – there's no gossip for the women's magazines"
Christian on The Von Bondies

PHOTOGRAPHY: IDOLS/JO MCCAUGHEY

Cream leaves Liverpool

The Liverpool-based superclub **Cream** has finally confirmed that it will not be re-opening its club after its summer break, and that Cream is to pull out of the city after ten years. The club's owners announced the move following a 30-day review period. Cream started as a club event in Liverpool [illegible] and the Nation [illegible] spiritual home.

The news is a further nail in the coffin for superclubs. Cream suspended its regular Saturday night event in July. At the time, Cream said it felt there was a move from "nightclubs towards large-scale events and festivals".

Cream's chief executive, James Barton, said the company is investing more in its radio and TV operations. He also said Cream has released more records in 2002 than any previous year.

"Alongside this, our international events business produced over 400 events this year *(which)* means that Cream continues to be at the forefront of global youth culture," he said.

The final night of Cream at Nation will be its tenth birthday party on October 11 and 12.

Meanwhile in Liverpool, guitar music is enjoying a renaissance. The Barfly chain of venues has opened at the Masquerade Club, while the Zanzibar now hosts guitar nights, with The Bandits' monthly Bandwagon club regularly featuring the likes of The Coral.

This is the one you've waited for!

AFTER ORIGINAL MEMBERS COLLABORATE AGAIN ON DEFINITIVE 'BEST OF', JOHN SQUIRE SAYS THE STONE ROSES WILL REFORM

PHOTOGRAPHY: KEVIN CUMMINS/IDOLS

Are **The Stone Roses** about to reform? This autumn will see the release of a definitive greatest hits album chosen by the original members – the first time that Ian Brown, John Squire, Reni and Mani have collaborated since Reni left the band in 1995. Guitarist Squire has even hinted that the band may reform.

The 15-track album, 'The Very Best Of The Stone Roses', will be released on November 4. Assembled by the four members, it will contain material from both Stone Roses albums ('The Stone Roses' and 'Second Coming'), plus several tracks from singles that featured on neither – something that was previously impossible owing to long-running contractual wrangles.

The original tapes were remastered at Abbey Road under the eye of original producer John Leckie. New artwork *(pictured left)* by Squire will be used as the cover.

As news of the greatest hits broke, former Roses guitarist Squire dramatically back-tracked from remarks he made in *NME* during August. At the time, he said he could never see The Stone Roses reforming because "I couldn't do it and not think about Spinal Tap". Now he claims a reunion "will happen one day".

"If we were to reform, it would have to be to make a new album, and do a proper tour with new songs," he said. "I believe that will happen one day."

Speaking to Channel 4's Teletext service, he added that he was not responsible for the Roses' split in the first place.

"I do not accept that I was responsible for the break-up of The Stone Roses," he said. "If Ian *(Brown)* is willing to stop saying that and accept that wasn't the case, then I'm sure we can talk again."

At the time of going to press there had been no official comment from the other members. Some time ago, former bassist Mani said he felt the band should play live again because of the way things

Already, indus
speculating
for wh

Headline slots at Reading 2003 – where a Squire-less Roses bowed out in ignominy in 1996 – or next year's Glastonbury have already been mooted.

Meanwhile, fans will have to make do with the greatest hits set. Although a number of compilations have appeared over the years, none have combined both the Silvertone-era Roses
the Geffen period
Coming'. A
contractu

180 gram super-quality vinyl as well as a limited edition slip-case CD featuring four art prints, runs as follows:

1 **I Wanna Be Ador**
2 **She Ban**
3 **Ten S**
4 **Wat**
5

Grohl ravin' about Cave In

FOO FIGHTERS OFFER PROG EMO UPSTARTS PRESTIGIOUS SUPPORT SLOT

Dave Grohl is such a fan of hot underground US rock band **Cave In** that he was desperate to produce their new album, *NME* can reveal.

The Foo Fighters frontman was keen to work with the intense emo band who he's been raving about recently, and he came close, but ultimately his commitments recording with Foo Fighters and touring with Queens Of The Stone Age meant he was unable to find time to work with Cave In.

A Foo Fighters spokesman told *NME*: "Dave Grohl is a huge fan of the band and there was a discussion about him producing the album. But with Foo Fighters and Queens Of The Stone Age going on, he just wasn't able to do it."

But to make up for missing out on the collaboration, Grohl has invited Cave In to support Foo Fighters on their UK tour. Cave In have toured the UK this year, but the support dates will be their biggest gigs yet – including two dates at Wembley Arena.

The band are honoured by the support slot. Guitarist Adam McGrath said of Grohl's former band: "When I was growing up Nirvana was my favourite band in the world, they were so important to me and they changed my life."

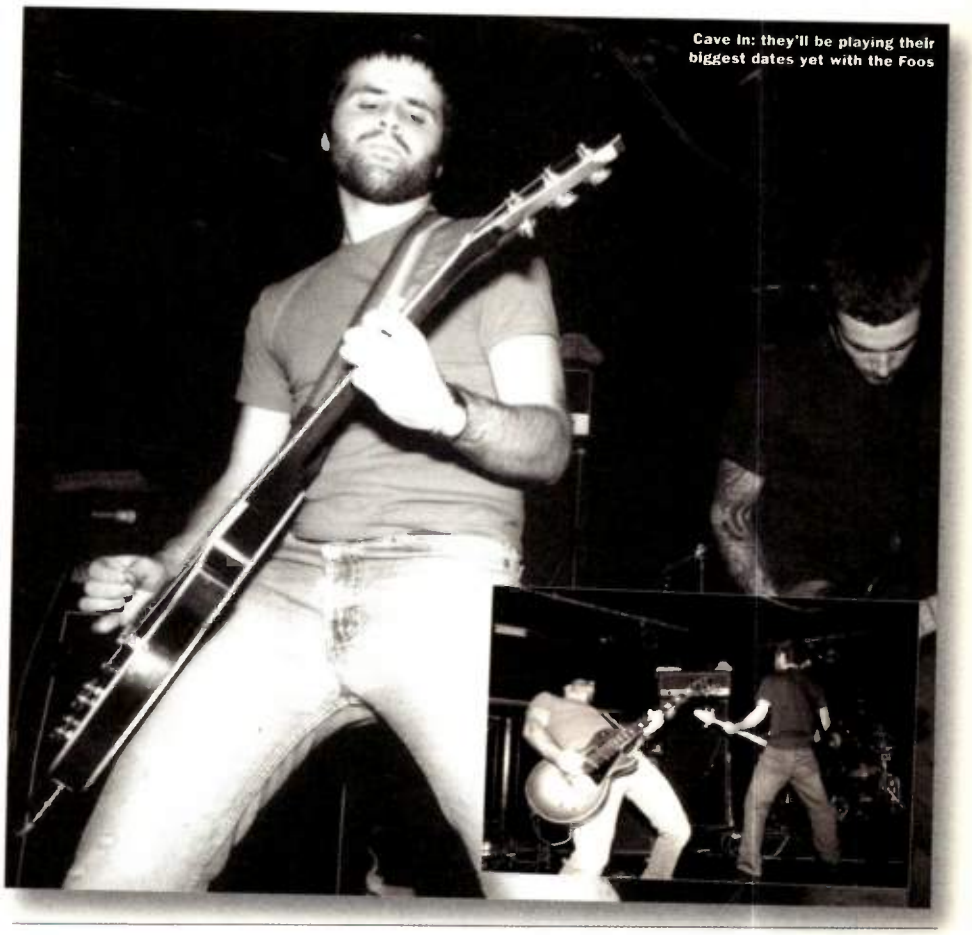
Cave In formed in 1995 as 15-year-olds in Boston and began as a hardcore band, although their recent material has drawn comparisons with Radiohead. UK rock bands like Hundred Reasons and Lostprophets have also gone on record to say they are Cave In fans.

"Dave Grohl is a huge fan of the band"
Foo Fighters spokesperson

The Boston band release an EP, 'The Tides Of Tomorrow', through Hydra Head Records on October 14. The new Cave In album, the band's third LP proper and first on major label BMG, is due in February next year. Songs include 'Stained Silver', 'Rubber And Glue', 'Youth Overrided', 'Lost In The Air', 'Inspire', 'Beautiful Son', 'Seafrost', 'Anchor', 'Breath Of Water', 'Penny Racer', 'Joy Opposites' and 'Woodwork (Crawling Out)'.

The dates for the Foo Fighters and Cave In tour of the UK are: Manchester Evening News Arena (November 16), Newcastle Arena (17), Birmingham NEC (19), Cardiff International Arena (20), Wembley Arena (22 and 23) and Glasgow SECC (25).

For tickets to the tour call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.



Cave In: they'll be playing their biggest dates yet with the Foos

Justin Timberlake hit and run horror

A California man has been charged with murder after allegedly killing a **Justin Timberlake** fan outside a Los Angeles radio station. The 'NSync star was being interviewed inside at the time.

Cameron Duty, 21, appeared in Pasadena Superior Court on Wednesday (September 11), the same day family and friends held a memorial service for the victim Anne White on what would have been her 22nd birthday.

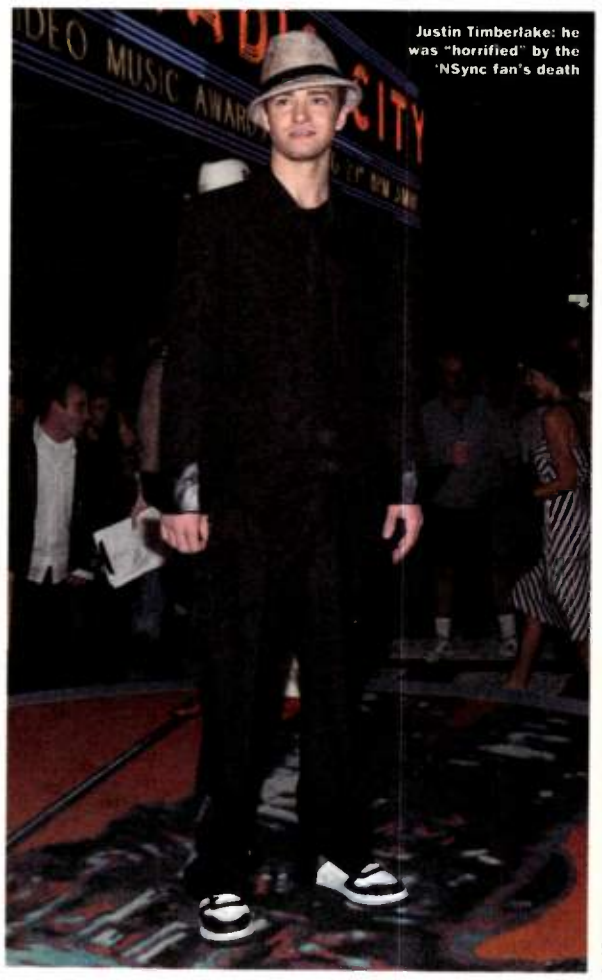
Duty, who allegedly backed his pick-up truck over a stop sign and struck White before dragging her more than a block on Monday (September 9), was not charged with hit-and-run or drunk driving, as police had earlier expected. He will be back in court on September 26.

Ed Tolmas, who is defending Duty, is still reviewing the case and would not comment on what plea Duty will enter.

Anne White's friend Kelli Wolfe said Duty was outside the radio station making fun of Timberlake's fans. "We thought he had serious anger-management issues," she said.

White first told Wolfe she did not want to go to the radio station because she had homework, but later thanked her friend for taking her and said she was having a great time.

In a statement, Timberlake said: "I am horrified to learn of the senseless death outside KIIS-FM last evening, and my family and I wish to express our deepest sympathies to the family and friends of the victim. Our thoughts and prayers are with you."



Justin Timberlake: he was "horrified" by the 'NSync fan's death

PHOTOGRAPHY: SANNA CHARLES/LFI/IMAGE DIRECT

the shining

'SWAGGER, GRANITE ANTHEM TUNESMITHERY AND HEAVY NORTHERN SOUL. THE SHINING ARE THE U.K'S NEXT GREAT ROCK AND ROLL BAND'
N.M.E.

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RELEASED MONDAY 16TH SEPT

INCLUDES THE SINGLES 'QUICKSILVER', 'I WONDER
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30.09.02

Jack'n'Meg save TOTP's 2000th show

Top of the toppers: Jack and Meg on the *Pops*

...yes they've even got hat roadies these days

DETROIT'S FINEST RESCUE POP MUSIC PROGRAMME FROM TERMINAL BLANDNESS

The White Stripes saved the 2,000th edition of ***Top Of The Pops*** from disaster last week.

The Detroit duo were booked to perform in the week that *Top Of The Pops* executive producer and director Chris Cowey complained that the singles chart is "controlled by record companies".

Cowey, who helped revive the TV show when he joined in 1997, added that the official Top 40 hasn't got "credibility" and is "often full of crap".

He explained: "There's so much great music around and people are listening to it, but the charts are often full of crap. The Top 40 hasn't got credibility. *Top Of The Pops* is successful in spite of the Top 40 chart, not because of it."

Cowey said many Top Ten singles only made the chart – and his show – due to clever marketing practices.

The White Stripes' latest single 'Dead Leaves And The Dirty Ground' is the third single release from the 'White Blood Cells' LP, and charted at a modest Number 25. But Cowey was desperate for the garage blues duo to perform on the historic 2,000th edition of the show, which otherwise could only manage to get pop acts like **Atomic Kitten**, **Jurgen Vries**, **Tom Jones & Wyclef**, **N-Trance**, **Appleton** and creaky rock veterans **Status Quo** – making their 106th performance.

A spokeswoman for *TOTP* told *NME*: "The White Stripes were definitely one of the highlights."

The Stripes were in town to finish off work on their follow-up to 'White Blood Cells' at Hackney's Toe Rag studios. Jack White was also spotted on a shopping trip in London last week. Fans saw him spending his new-found wealth at Selfridges and Liberty. Jack also joined Meg for a night out at grunge veterans **Mudhoney**'s gig at the Camden Electric Ballroom.

Meanwhile, the singer said fans will hardly recognise him when he makes his film debut in *Cold Mountain*. White is set for a part in the movie, based on the Charles Frazier novel, alongside Jude Law, Nicole Kidman, Natalie Portman and Renee Zellweger. The plot is a love story based on the journey of a Confederate soldier from a hospital to his home in North Carolina.

"I've got gigantic sideburns and light brown hair," he told Radio 1. "And I'm dressed in the 1800s sort of garb. It is weird to be sharing a cigarette with Nicole Kidman in the middle of Transylvania!"

LIAM AND NICOLE TO WED?

PHOTOGRAPHY: ALPHA

The White Stripes are used to speculation about whether or not they were once married. But, for once, the marriage rumours weren't about Jack and Meg at *Top Of The Pops*.

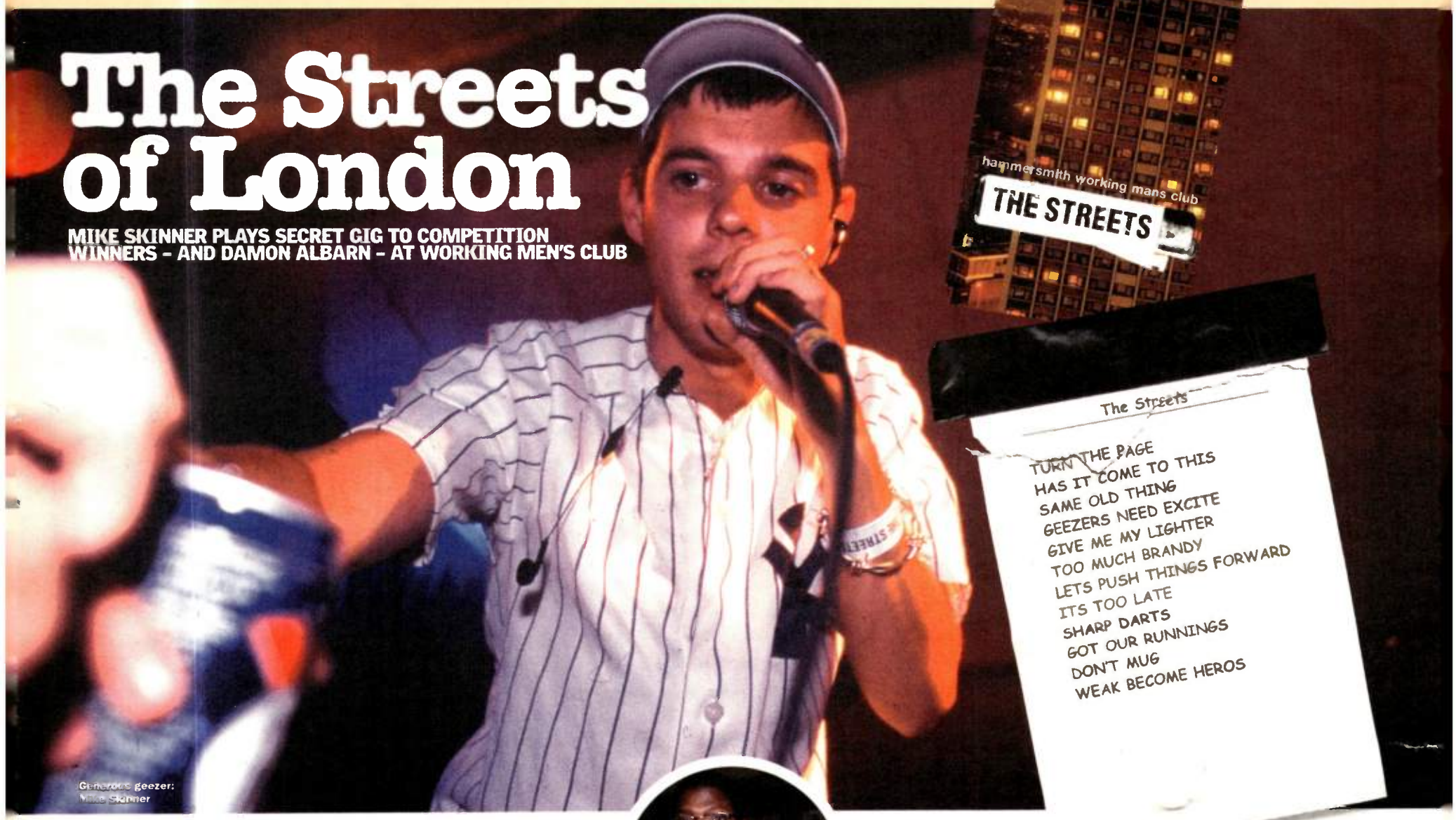
Instead, it was **Nicole Appleton** who was forced to discuss wedding rumours after she was spotted wearing what appeared to be an engagement ring. The rumours of engagement between Nicole and **Liam** ...pread at a Radio ...before, where ...inger.

Appearing on *Top Of The Pops*, she said: "It's true... Liam and I have got engaged. We haven't set a date yet – we'll think about that later."

However, Liam Gallagher's spokesperson said there was no official announcement to make – and Liam himself would not make any comment on a future wedding to *NME* this week.

The Streets of London

MIKE SKINNER PLAYS SECRET GIG TO COMPETITION WINNERS – AND DAMON ALBARN – AT WORKING MEN'S CLUB



Generous geezer: Mike Skinner

The Streets stormed London last week at a secret debut capital appearance in front of 300 competition winners and Damon Albarn, who declared that 'Original Pirate Material' is the new 'Parklife'.

Playing London ahead of this week's Mercury Music Prize ceremony – where he's nominated for debut album 'Original Pirate Material' – Mike Skinner and accompanying band took to the stage at Hammersmith Working Men's Club. The venue usually hosts wedding receptions, darts tournaments and birthday parties.

A slightly worse for wear Skinner told *NME* afterwards: "It was pretty hectic. We always have a good time. Help me *NME* – we've lost Morgan the bass man and we're on the radio in the morning."

Also present was Roots Manuva and an enthusiastic Damon Albarn who was refusing to go to ground despite the speculation about the future of Blur. He told *NME*: "The fact that someone like The Streets exists has invigorated us. The album's brilliant – it's like 'Parklife', innit?"

Roots Manuva: bought *NME* a pint

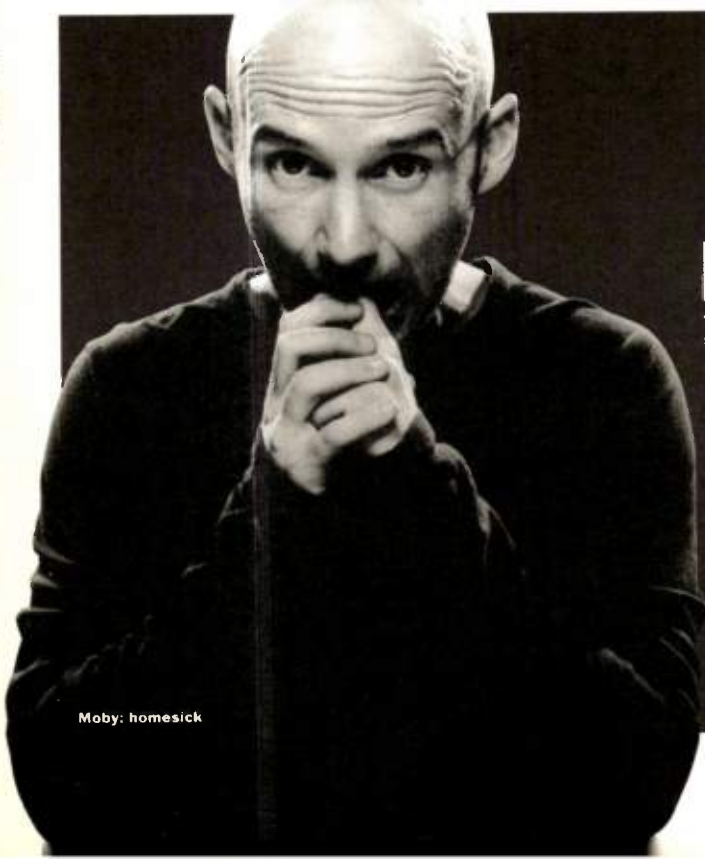
The Kronenbourg-refreshed Skinner wore a New York Yankees top, Adidas tracksuit bottoms and white cap during a 12-song set. Highlights included a bawdy 'Give Me My Lighter Back' and a euphoric 'Turn The Page', though the best crowd response was for an emotional 'It's Too Late'.

Competition winners travelled from as far afield as Liverpool, Edinburgh and Devon to attend. Lucky fan Ben Brown, 19, London said of the show: "I've seen him twice now – he's brilliant live. He's safe too – he sorted me out with a pass that gets me free drinks!" Fellow winner Helen, 23, from Putney said: "It was absolutely amazing, the best gig I've ever been too."

"He's brilliant live – and he sorted me out with a pass for free drinks!"
Competition winner Ben Brown

The Mercury Music Prize winner is announced this week (Tuesday, September 17). The Streets' new single 'Don't Mug Yourself' is released on October 14.

Moby: I wish I was in NYC for September 11 anniversary


Moby: homesick

Moby has spoken out about September 11 one year on from the terrorists attacks – and he says he made a "mistake" not being in New York for the anniversary.

The dance star was at home on September 11 last year when the two planes destroyed the Twin Towers. He says he realised too late that it was a mistake to have spent the anniversary in Japan on tour.

Moby commented: "I feel strange being away from New York because it's September 11, the one year anniversary of the most significant day in New York's history in the last 150 years. I feel a sense of sadness, but even more so I feel this desire to walk down to the site of the former World Trade Center.

"I feel this strange need to stand in the sun in downtown Manhattan and smell the air coming up from subway vents and look at people rushing to work and to remember what happened a year ago. I want to remember what happened. I want to stand on my roof and look at the hole in the sky where the Twin Towers used to be. I want to remember how they looked [illegible] dominating [illegible] mistake to schedule a tour that took me away from my home on September 11."

Brandon Boyd from **Incubus** said: "I hope people just sort of have a quiet reverence for it. Don't forget about it obviously, but don't make it into a big K-Mart special, sponsored by Disney, showing footage o[illegible] again[illegible] images [illegible] big in everyone's minds. There's not much you can say about it other than it was terrible."

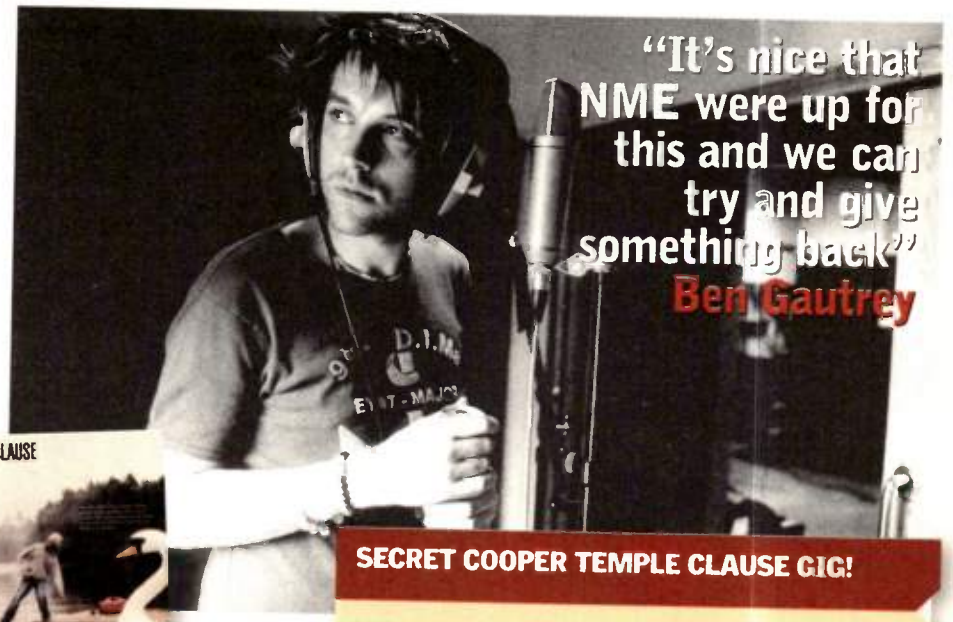
The US charts did not appear to be affected by the anniversary. **Bruce Springsteen's** 'Th[illegible] Rising' was th[illegible] in the US [illegible] post-Se[illegible] the [illegible]

Coopers aim to please

BAND 'GIVE SOMETHING BACK' BY MAKING NEW SONG AVAILABLE ONLY TO NME READERS

The Cooper Temple Clause have recorded a one-off single which will only be available to *NME* readers.

The band are pictured here recording the new song 'A.I.M.' at Rockfield Studios in Wales. As soon as the track was finished, it was rushed to *NME* to prepare for our exclusive giveaway in two weeks' time (issue out on October 2). Next week, you can read an exclusive interview with the band – and the week after you'll be able to find out how you can get your exclusive, free Coopers single which won't be available in the shops.



Singer Ben Gautrey explained the band's decision to give a new song to *NME* readers. "We were going to do something before we go away for a few months to write a new single," Ben told *NME*. "We're never keen on re-releasing songs because it's cheating really – it's unfair to ask fans to buy them again. Death In Vegas were going to remix 'Did You Miss Me?' which we were really excited about. And we thought it would be a good idea to give it away through *NME*.

"But then Death In Vegas were really busy. We had the idea for this new song, so we just went into the studio very quickly and recorded it. We wanted to do something new. People pay a lot of money to see a band and buy their albums, so it's nice that *NME* were up for this and we can try and give something back."

The new track is a combination of guitars and electronic influences and marks a move forward for the band. Ben told *NME*: "Björk is definitely an influence. We're big fans of beats and DJ Shadow. That's an avenue we could go down, more guitar and electronica. It's something we've always been keen on."

The band have just built themselves a new studio and will spend the next few months writing and recording.

SECRET COOPER TEMPLE CLAUSE GIG!

NME can get you in!

The Cooper Temple Clause are to play a secret gig at the Bull & Gate in Kentish Town, north London on September 30 and *NME* has 50 pairs of tickets to give away.

"We're going back to our cavern club," said Ben. "It's where we used to play because there was no venue in Reading. We found it after we looked in the *NME* listings. We used to get coaches of people down from Reading to see us in 1998. It's a big part of our history. We want to get people down who saw us there early on." The Coopers have even designed the tickets themselves.

Text us on 82222 and tell us why you and your mate should get the tickets. Very important! Your text must run like this: "*NME*, your name, age, why you should get the tickets". The first text message you send to us will cost 25p.

YOU COCK!
RONAN KEATING VS LIAM GALLAGHER
"Liam Gallagher needs a good smack." Not the words of *You Cock!* – the words of Ronan Keating. Yes, *that* Ronan Keating. The one-time Boyzone titan turned solo hit machine.
"Liam Gallagher needs a good smack," he said. "From two girls. Noel and Liam Gallagher are like girls, the way they carry on. I love their early stuff but they haven't made a good record since 'Wonderwall'."
Speaking in poptastic *Smash Hits*, Ronan goes to great lengths to show how wild he really is. Did you know he once "went on a 48-hour drinking session in Australia"? He used to pull "moonies" on the Boyzone tourbus? Came "close" to being arrested? And, wait for it, he "drives fast" if he's alone in a car.
Want it roughly translated, Liam? Ronan's saying "You Cock!" and we think he's got a good chance if it ever came to blows. What are you gonna do about it?

Smithsometer update

The *NME* appeal to raise cash in order to put **The Smiths** back together this week soared into three figures.

The Smithsometer now stands at £621.

Last week, former frontman Morrissey revealed he had never been approached by a promoter with an offer for the band to reform. When *NME* contacted promoters in the UK, there was general agreement that at least £1.5million would be needed to guarantee a very brief British tour.

NME carried out an office whip-round and raised £87.20 towards the fund. This week, *NME* readers offered some of their cash.

"Just to let you know, I'd be more than willing to put forward £30 towards staging a Smiths comeback concert. As a financial backer I'd expect an exceptional seat at the concert, and maybe some influence over the setlist," said Chris Payne.

Beano, however, was less generous. "If I'm going to back The Smiths' comeback in a financial capacity, as long as I get a VIP seat, plus backstage and aftershow party privileges, you can stick me down for £3.80," he said. However, Chris Bolan is prepared to make the ultimate sacrifice. "They can have my soul if they reform," he said.

NME has calculated his soul to be worth around £500 and have added this to the fund.

At present we are £1,499,379 short of the total.

The Smithsometer remains open. Email *news@nme.com* with your offer.

PHOTOGRAPHY: ANDY WILLSHER/PA

new singles

Puddle Of Mudd - She Hates Me

Puddle Of Mudd release the third single from one of this year's biggest rock albums, Come Clean. Already a live favourite, the single is released on 2xCD and cassette with CD1 featuring live versions of Nobody Told Me (also included on the cassette) and Blurry plus the video. CD2 includes live acoustic versions of the same tracks plus the album version of She Hates Me.

2XCD £2.99 EACH / CASSETTE £1.49

OUT NOW

Puressence - Walking Dead

Manchester quartet Puressence return with the first single from their eagerly anticipated new album Planet Helpless. Available on 2xCD and limited edition 7" featuring bonus new tracks Moss Side Lonely, Ironstone Izadora (Echoboy Mix), Only Holy Maybe, Emotion and Walking Dead instrumental.

2XCD £1.99 EACH / 7" 99P

RELEASED 23RD SEPTEMBER

The Electric Soft Parade - Same Way Every Day (Biting The Soles Of My Feet)

The Electric Soft Parade release their third single, the superb Same Way Every Day. Already a live favourite, the track also features on the Brighton duo's Mercury Music Prize nominated album, Holes In The Wall. Available on limited edition 2xCD and 7", CD1 includes new versions of Stop and Mood Swings, whilst CD2 and 7" include the brand new track Poems, with CD2 also adding another new song, Zero Returns.

2XCD £2.99 EACH / 7" £1.49

RELEASED 30TH SEPTEMBER

buy now: www.hmv.co.uk

Titles and prices are subject to availability while stocks last at participating stores

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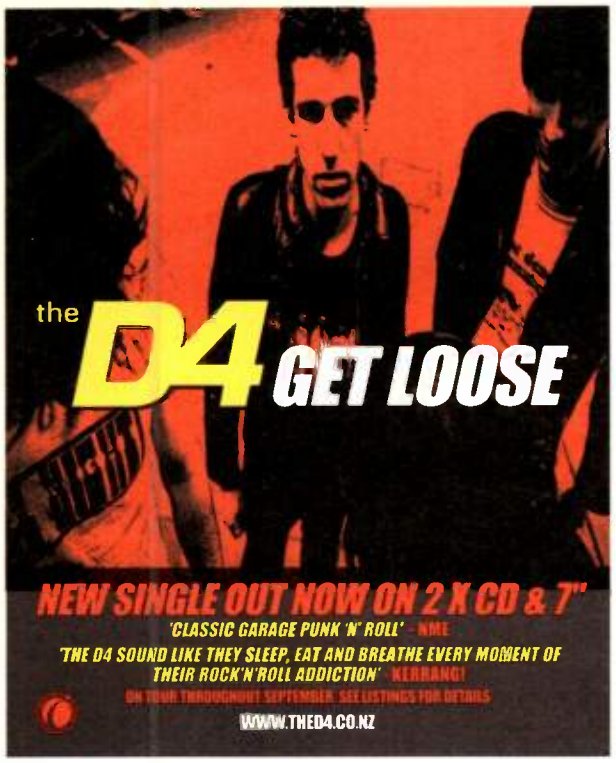
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NEW SINGLE OUT NOW ON 2 X CD & 7"
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ON TOUR THROUGHOUT SEPTEMBER. SEE LISTINGS FOR DETAILS
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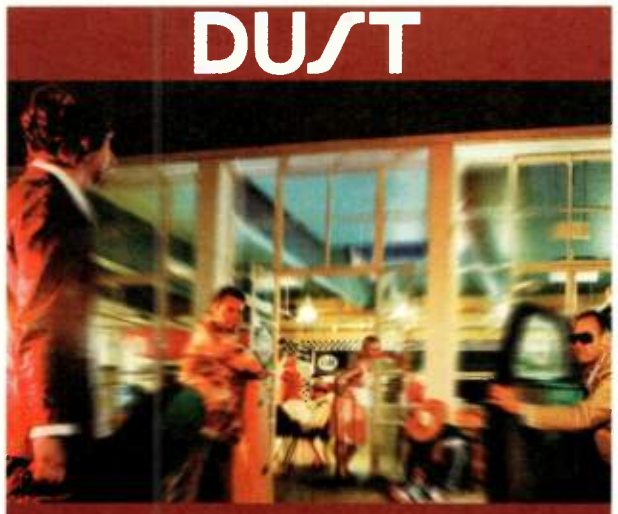
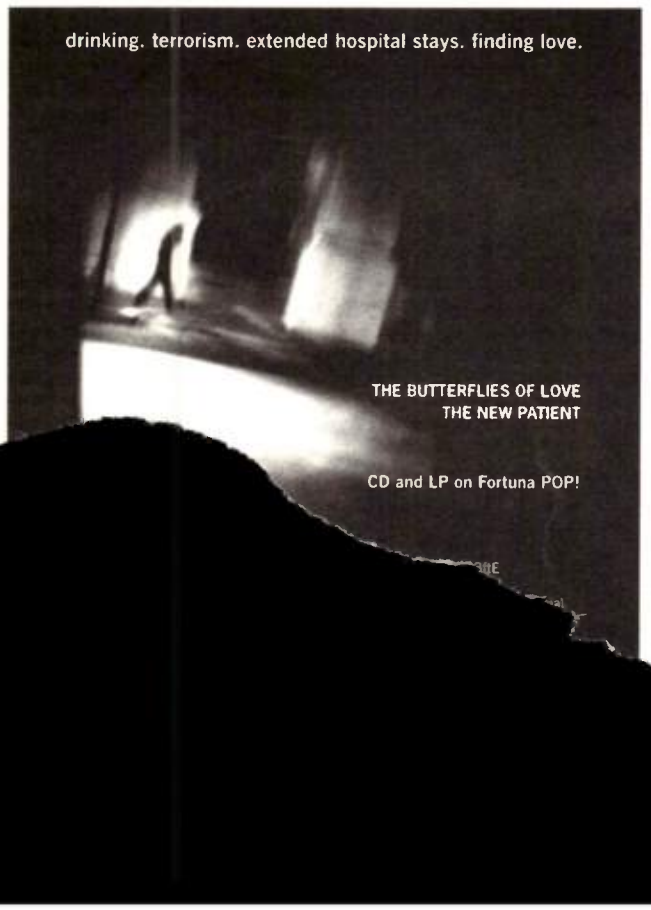

DUST
"Dust (easy) rides along like a late 60's / early 70's cinematic soundtrack of wistful ballads. Its Pink Floyd sharing stories with Spiritualized, Jimmy Webb... It's beautiful, delicate and another worthy tilt from the boys that most definitely can"
- DJ Mag
Ralph Lamb and Andy Ross (Herbaliser's horn section/Easy Access Orchestra) along with Adam Phillips bring you their self-titled debut album.
OUT NOW


drinking. terrorism. extended hospital stays. finding love.
THE BUTTERFLIES OF LOVE
THE NEW PATIENT
CD and LP on Fortuna POP!
WRH

Ryan Adams' demo hell

SINGER SAYS HE WILL SEND STROKES COVER LP ANONYMOUSLY TO HOLLY'S DEMO HELL FOR REVIEW

Ryan Adams' much sought after cover album of the The Strokes 'Is This It' will never be released, he's exclusively told *NME*. Instead he intends to send the recording in to *Holly's Demo Hell* to see what reaction it gets.

Earlier this year, Adams told *NME* that he had recorded his own version of every song from 'Is This It' on a four-track recorder.

Speaking to *NME* from New York, Adams explained how the recording came about: "I had an abscess on my tooth. And I was on Vicodin out of my nut for a whole week. Swollen fucking mouth and I couldn't do anything, so I decided I was going to learn some records that I liked. So I just learned a bunch of compositions, but I learned them in a different way. So I went upstairs and started recording them on a four-track. One *(Strokes track)* sounds like ragtime, some are like country and ballads, you know. It's on a four-track, in a bag somewhere.

"I told *(The Strokes)* about it and I told them I never made a big deal out it. I told them I would never release it because it'd be like riding their coat-tails. I won't release it. One, because I've got my own records to do, and two because it's fun for us. It's fun when I can play them their songs and they sound real weird – like bluegrass."

He added: "You know what I'll do – one day, when I have too many beers, I'm going to send it to *Holly's Demo Hell*. I'll send it under a pseudonym. Then I'll find out if she really does listen to all those fucking tapes. I'll put it under a crass fucking name, and I'll never confirm or deny if it's me. I told that to the guys and they're like, 'That's genius, that'd be really funny.'"

A collection of Adams' demos, 'Demolition', is out on Monday.

"I'm going to send it to Holly's Demo Hell under a pseudonym. Then I'll find out if she really does listen to all those fucking tapes"

This isn't it: legendary recording may never see light of day

PEARLS OF RYAN

ON HIS FRIENDSHIP WITH THE STROKES

"They're my neighbours. Albert and Julian live exactly across the street from me. They're my friends – they're not my best friends, but we go to the same bars. Fab, I talk to him more than anyone else. He's such a beautiful guy. They are by far the most important rock'n'roll band right now. Just as important as Oasis when Oasis first came out – that fucking important. Those guys change stuff. I didn't have The Rolling Stones, but they're my Rolling Stones."

ON RECORDING THE FOLLOW-UP TO 'GOLD'

"I had a bit of a creative death but came back to record the album in five days. It's pretty wild. One of my friends said it sounds like a landslide right before it happens. Another said it sounds like The Smiths having a nervous breakdown and another said it scared him and made him want to trash his apartment."

ON *NME*

"You're my source for gossip and everything. And I mean this, I don't care if you hate my records for the rest of eternity, I love that goddamn magazine. I walk 12 blocks to get the fucking *NME*. This is my take on the *NME*. You know when you were at school and there were always these really, like, strange kids, like even in fifth grade. And everyone thought they were witches or something, but with wicked freaked out hair. That's what *NME* is like. And you know, maybe the *Daily Mail* is like the varsity boys. *NME* is the one that knows."

PHOTOGRAPHY: AWAIS

Cobain home for sale on eBay

The childhood home of **Nirvana** legend **Kurt Cobain** has been bought by a couple and immediately put up for auction on the website *www.ebay.com*.

Ed and Jennifer McKee, of Oregon, bought the Nirvana frontman's childhood home in Montesano, Washington last month for $42,500 but claim that at the time they had no idea Cobain once lived there. But Kurt's fans have attempted to turn the auction into a shambles by posting joke bids.

Though it was valued at only $52,660 in 2000, bidding has been opened at $200,000. The auction was due to end on Sunday (September 15).

However, the couple's plan to make a profit on a quick sale has been threatened by angry [illegible] fans. The auction immediately [illegible] of up to $43,000,000. [illegible]ected, with the fan [illegible]t the item said

Cobain lived in the house from the age of 11 to 15 and much of the house, including his bedroom, has not been changed since he was there. Cobain committed suicide in 1994 at the age of 27.

Going, going, gone: bid now and you could be sleeping in Kurt's bedroom

QOTSA play NME gig

Queens Of The Stone Age will launch their UK tour next month with an exclusive *NME* 5.0 show.

The band will play the show at Cardiff University on October 19.

QOTSA's new album 'Songs For The Deaf' entered the albums chart at Number Four. They release a new single 'No One Knows' on November 4.

For tickets to any dates on the Queens' autumn tour of the UK, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

Hives suited for court

SWEDISH GROUP WELL-DRESSED FOR LEGAL WRANGLE – UNLIKE MANY STARS BEFORE THEM

The Hives will appear in court in Sweden following legal wrangles with their record label – but at least they won't have to buy new suits.

With their attention to smart tailoring, The Hives' dark suits should go down well with even the sternest of judges. The Hives could even be the first band to appear in court and not look uncomfortable in formal dress. In the past, stars including Eminem, Ian Brown, Morrissey, Adam Ant and Marilyn Manson have all appeared in the dock in dark suits – but it doesn't always help (see box).

The band are due to appear in Stockholm District Court following their contract bust-up with Swedish record label Burning Heart. According to Burning Heart, The Hives are in breach of contract, having signed a new contract with Universal for a rumoured £7.5million. Burning Heart have now asked for the case to be heard at Stockholm's main civil court, the Tingsrätt.

The small Swedish independent label is claiming compensation for revenues they estimate a third Hives album would have generated.

"It's us who built the band to what they are today and could have made lot of money on the third album," says Burning Heart's Peter Ahlqvist.

Guitarist Nicholaus Arson commented: "We had to change labels in order to retain control over our material. We were free to go to whomever we wanted. We got a contract that each of us is happy with, very happy with. It was the option we took. It's not about money; we have never been about money. We started playing because we love music, hence why we continue to do so."

The county court case is due to be heard later this autumn; as yet no date has been set.

Meanwhile, The Hives have announced they're taking a break from touring for the rest of this year. The band's last scheduled performance this year will be at Iceland's Airwaves Festival on October 19.

PHOTOGRAPHY: ANDY WILLSHER /PA/ASSOCIATED PRESS

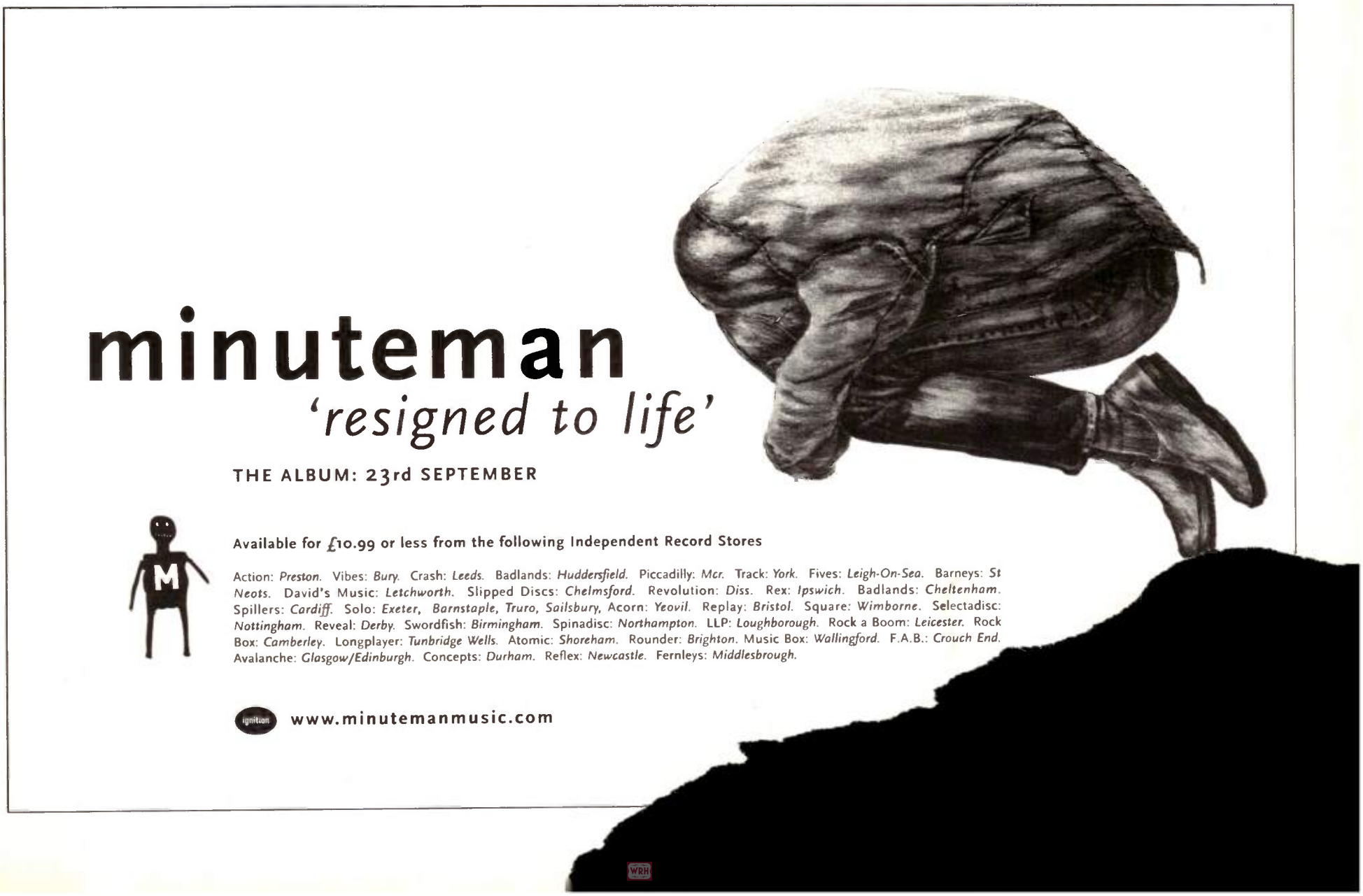
SUITS YOU, SIR: WHAT NOT TO WEAR IN THE DOCK

Eminem
The rapper usually wears designer shellsuits and baseball caps, which explains why here he looks about as comfortable as a 17-year-old on a ram-raiding charge who's been dressed by his mum. But it worked – Eminem avoided jail and he even wore a suit again for his album sleeve photos on 'The Eminem Show'.

Morrissey
This didn't help Morrissey – the former Smiths frontman lost an estimated £500,000 after a case at the High Court over unpaid royalties to other members of The Smiths. And despite dressing up, Judge Weeks still described him as "devious". So his suit probably went straight back to Marks & Spencer.

Ian Brown
The former Stone Roses frontman soon swapped his jacket for one with arrows on it. Despite dressing up for his court appearance in Manchester, he got sent down for air rage and spent the last few weeks of 1998 inside Strangeways prison.

Marilyn Manson
The goth rocker – who appeared in court in Detroit earlier this year following allegations that he assaulted a security guard – made the fatal mistake of many young men appearing in the dock. He bought a smart suit but forgot to put enough money aside to get his hair cut.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Blur stand by Norman...

COOK'S COXON COMMENTS WON'T JEOPARDISE HIS WORK ON NEW ALBUM

The remaining members of **Blur** have stood by **Norman Cook** and will continue to work with him on their new album, despite speculation that his remarks about Graham Coxon would force him off the project.

Blur are currently working on their seventh studio album in London and Morocco without Coxon, and plan to release the record at the start of next year.

Last week Cook, aka Fatboy Slim, who is working as a producer, claimed the guitarist had left, had not recorded with the band at all, and that he felt "relieved" because of personal differences between the pair.

This went against an official statement at the time which claimed that Coxon still had a future in the band. "Blur and Graham are contemplating and deciding among themselves what the future arrangements will be," the statement concluded.

Many observers suggested that after his comments the band would be forced to ditch Cook, but a spokesperson for Blur told *NME* this week that Cook will continue to work on the album. *NME* understands that Cook and the three remaining members of the group will fly to Morocco for the final sessions soon. Coxon will not travel with them.

Speaking to the *Evening Session* in Northern Ireland, Cook made it clear that the two could never have worked together on the album. He said: "He was the only one that I didn't feel comfortable with. And when I went into the studio and he wasn't there, I was basically quite relieved... When we were talking about the album, he was very suspicious of why I'd be working on it. He was like, 'So you're going to come in and turn us into an awful pop dance band are ya?'"

Over the last week, Blur have gone to ground and remained mute on the issue of Graham's position. *NME* tracked Coxon down in Camden but he fiercely declined to be interviewed.

One thing that appears constant, however, is the three other bandmembers' love of the new record. Writing to fans on the band's website, drummer Dave Rowntree admitted that there's been "some big changes" in the way they're working, obliquely referring to Graham's absence.

He added that he remains "wildly optimistic" about their future.

Five tracks are currently circulating among a small group of music industry executives. *NME* understands the new songs at times show a darker, dance direction more reminiscent of Albarn's Gorillaz. William Orbit, the producer of Blur's '13' and Madonna's 'Ray Of Light' albums, and The Chemical Brothers are also involved in the project.

"Graham was the only one that I didn't feel comfortable with" **Norman Cook**

Blur pick up Fatboy in souk scandal

PHOTOGRAPHY: ROGER SARGENT/JPN/LFI/PA

new music starts here

THE POLYPHONIC SPREE - THE BEGINNING STAGES OF ...

Texan, white robed 24 piece The Polyphonic Spree release their critically acclaimed debut album. Euphoric and uplifting, the album is packed full of soaring, deeply joyous tunes including NME Single of the Week, Soldier Girl. A truly unique band.

"The Polyphonic Spree are like something The Flaming Lips made up as an experiment. They are terrific." NME
"Ladies and gentlemen, we give you The Polyphonic Spree, the world's best new band." Jockey Slut

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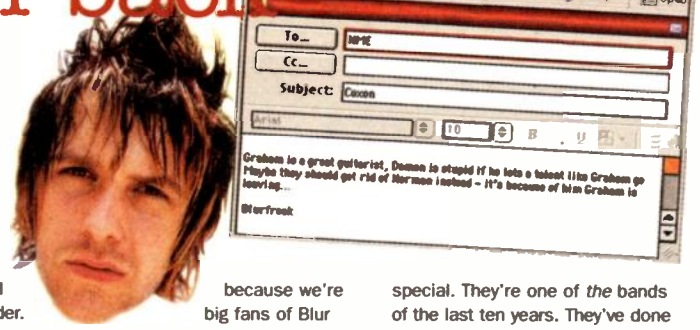
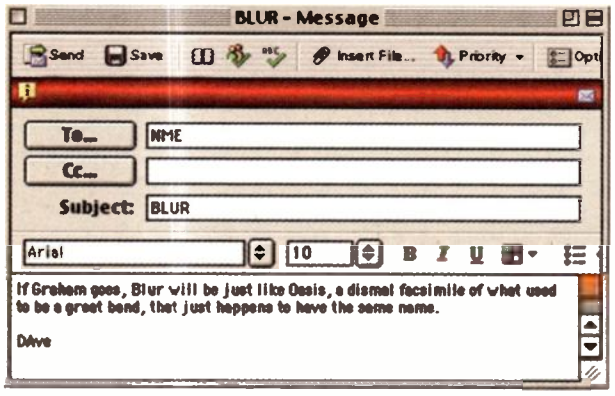
...but fans want Coxon back



Blur fans want Graham Coxon back in the band – and some blame Norman Cook for the guitarist's departure.

Judging from postings on fansites and the *NME.COM* message board, fans of Blur find it hard to imagine the band without their guitarist and founder. The debate also continues this week in *NMEmail* (page 66).

The Cooper Temple Clause's frontman Ben Gautrey has added his voice to the calls for Coxon to return. He told *NME*: "It would be a shame if he doesn't go back because we're big fans of Blur and Graham's a big influence on our guitar player, Dan Fisher. The situation all sounds a bit political. We play Graham Coxon albums on our tourbus. We're big fans of Blur and when the four of them make music it's special. They're one of *the* bands of the last ten years. They've done something different – they make you want to be part of a band or just get excited about music."



Dave from Worthing wrote to *NMEmail* this week: "If Graham goes, Blur will be just like Oasis, a dismal facsimile of what used to be a great band, that just happens to have the same name."

Blurfreak posted this to *NME.COM*'s *Angst* board: "Graham is a great guitarist, Damon is stupid if he lets a talent like Graham go. Maybe they should get rid of Norman – it's because of him Graham is leaving..."

Another fan posted: "Graham has more talent in his little finger than Fatboy Slim has at all! How can the band stand for this?"

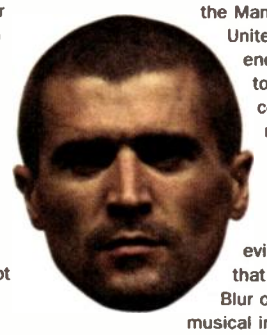
Blur fan Ted wrote: "I fear the worst for their new album after hearing Coxon, who was the tunesmith, has not worked on it."

WHO COULD REPLACE COXON?

Now that Graham's no longer in Blur where could Damon and co be looking for a replacement?

Bernard Butler
Has Britpop pedigree having been with Suede during their early glory years. Also scores points with Damon as they share impassioned hatred of Brett Anderson. Damon may be jealous of his full head of hair, though.

Justine Frischmann
Has intimate knowledge of Damon's working practices as Albarn 'helped' write first Elastica album. By ending relationship with Damon, she became muse for Blur's last album '13', so bringing her in now would make for a lovely symmetry. Would be available for knock-down rate as she has nothing better to do. Hair would not be an issue.



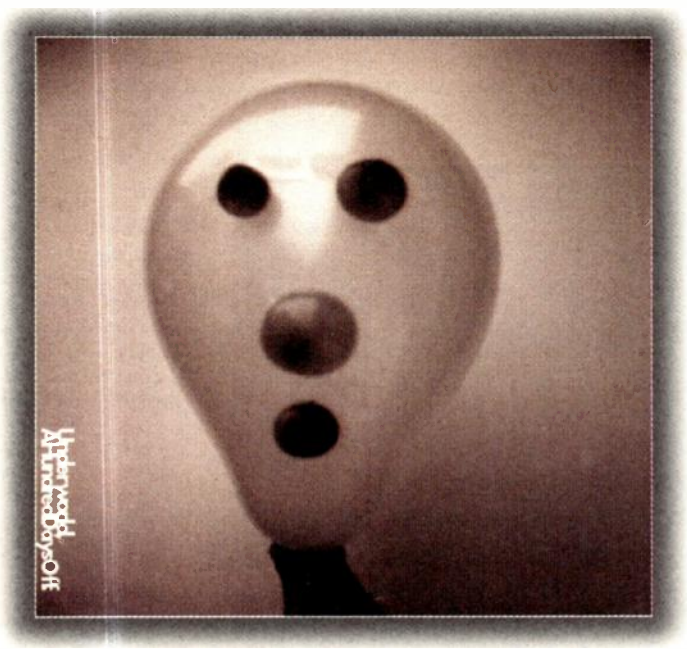
Bonehead
Since his departure from Oasis, has done little but look after the garden in his Manchester mansion. Knows four chords, which with introduction of Fatboy Slim to Blur camp, may prove more than enough. Will tell Damon stories about Noel Gallagher which Damon will love. He and Noel don't get on, you see. Has so little hair, he makes Damon look like Samson.

Roy Keane
Due to surgery, the Manchester United star is at a loose end. Could bring steel to Blur and would certainly make sure recording sessions are completed in a whip-crack efficient manner. There is absolutely no evidence to suggest that he either likes Blur or can play a musical instrument – but this never held Alex James back. Damon would be too scared to mention hair.

Steve Lamacq
Fellow Colchester lad. As the *Evening Session* winds down, he will have an increasing amount of time on his hands. Championed Blur in the early days and will know much of back catalogue by heart – useful for live shows. May not be fond of new dance-pop direction, though. Damon will like his hair.

Dave Grohl
Could bring new metal edge to Blur that will help boost profile in that tricky, never-before-broken US market. Has no problem moving seamlessly between bands and can play a wide variety of instruments – well, guitar and drums. And probably bass if needed.
A very polite man, he would not chin Damon when Albarn makes jealous quip about 'girl's hair' – though would probably find him later and deliver damage with a smile.

new music starts here



UNDERWORLD - A HUNDRED DAYS OFF
Fresh from their triumphant headline gig at this year's Creamfields, the mighty Underworld return with their new album A Hundred Days off. The album combines techno kinetics with carnival percussion and drags everything from blues to space-age pop onto the dancefloor. Includes the massive new single Two Months Off.

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Eminem's 8 Mile high club

RAPPER GETS DOWN AND DIRTY FOR GRAPHIC SEX SCENE IN HIS NEW MOVIE

Purple thrills – Em plays Mercy with love bit Brittany

The scene is one of several likely to earn the film an 18-certificate

Eminem has a raunchy sex scene in his new movie, *NME* can reveal.

The rapper filmed a sex scene with co-star Brittany Murphy for his debut feature film, *8 Mile*. Eminem also gets to show his funny side in the film, surprising critics with his comic timing in what many were expecting would be a dark, violent movie.

Eminem and co-stars, including his screen mother Kim Basinger, failed to show up to the preview of *8 Mile* when it was premiered at the Toronto film festival as a 'work in progress'. The rapper was performing in Detroit on the same day (September 8).

Although the film isn't totally finished, the audience – which included actors Michael Douglas, Sharon Stone and Dustin Hoffman – clapped and cheered Eminem, and critics have already given the film the thumbs-up.

8 Mile – named after a district of Detroit – is Eminem's semi-autobiographical movie about the life of a struggling young rapper called Jimmy 'Bunny Rabbit' Smith Jr who – like Eminem – is from Detroit.

Jimmy lives in a trailer park with his mother and young daughter. The film is released in November in the US and reaches the UK next year.

Eminem's sex scene happens between Jimmy and his girlfriend (Brittany Murphy). The pair get it on in a metal-pressing plant and the scene is one of several likely to earn the film an 18-certificate.

Director Curtis Hanson (*LA Confidential*, *Wonder Boys*) and producer Brian Grazer were there [illegible]action to the early cut. [illegible]ere extremely [illegible] came took my breath away. A lot of the stuff we tend to obsess over – lighting, sound, technical stuff – I learned tonight that none of that matters to an audience. It's the actors who bring them into a film."

Fans agreed the rapper can act. Tom Ashworth from Toronto said: "The credibility was there, you felt that realness. It's him up there."

Audiences cheered a sequence in which Eminem becomes involved in a rapping showdown with a rival performer, as well as a scene in which he stands up for a gay co-worker.

The plot

Eminem's character Jimmy plays a factory worker and aspiring rapper. The film starts with Jimmy forced to move back home after a bust-up with his girlfriend and live with his alcoholic mum and daughter in a trailer park.

Jimmy tries to break out of poverty by getting together with fellow rappers and trying to score a record deal. Several scenes take place in an underground club called The Shelter where hip-hop battles take place. Eminem himself took part in these kind of battles as a young rapper. In the film, rappers are timed for 45 seconds and whichever one disses the other most eloquently is the winner. Brittany Murphy is a wannabe model and Eminem's love interest in the two-hour film.

Four star, please... 8 Mile Em keeps it real

Shady character: showing his full range. Mathers plays a troubled rapper from Detroit with brown hair!

IT'S A RAP!

What the critics said...

"Eminem has a real presence. You can tell that he's got a lot of anger in him, but I like anger in artists. It makes them more interesting."
US film critic Jeffrey Wells

"Eminem's movie debut is a rousing Rocky with rappers – but that barely begins to describe the astonishing crossover appeal of *8 Mile*."
New York Post

"It's alright, but this draft is a far way from Hanson's other works, *LA Confidential* and *Wonder Boys*. Perhaps that's why it's a work in progress, but I think it would need some award-winning editing to even approach these other works."
aintitcoolnews.com

"It seems fair to say that you won't be disappointed *(with* 8 Mile*)*. And does young Marshall Mathers have a really cute nose, or is it just us?"
Toronto Sun

"Hanson manages to supplement Eminem's self-regarding intensity without diluting his undeniable presence. The result is a refreshing anomaly – a rapper rebel without a cause, but with a cutting sense of humour."
Toronto Globe And Mail

PHOTOGRAPHY: WENN

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VINES FRONTMAN GOES MENTAL FOR NEW VIDEO

He prangs the drum: Craig brings The Vines' new vid to a smashing climax

This is **Craig Nicholls** caught on camera trashing his dressing room, but this time he won't have to pay for it. The antics were filmed for **The Vines**' new video for forthcoming single 'Outtathaway' and these first shots are revealed exclusively in *NME*.

The video was directed by celebrity photographer David LaChapelle, who famously shot Eminem naked but for a stick of dynamite. LaChapelle encouraged Craig's onstage madness and the finished video features Craig

The video features Craig wrestling a drumkit to the floor

gurning for the camera, wrestling a drumkit to the floor, staggering around wide-eyed trying to escape from fans and trashing his dressing room.

'Outtathaway' is released on October 7 and the CD single will also include a studio recording of [illegible]tKast's [illegible]sion [illegible]cent

Womb, shake the room: Jarvis' bizarre Polyphonic Spree video

Pulp at end of the road?

The future of **Pulp** has become even more uncertain, as frontman **Jarvis Cocker** steps up his video directing work and rumours circulate of him launching a new band.

As well as completing the video for the forthcoming single from The Polyphonic Spree, 'Hanging Around', Jarvis is due to perform with veteran songwriting legend Lee Hazlewood in London this weekend (September 22). Insiders claim Cocker will unveil a brand new project for the first time at the Royal Festival Hall gig, but are refusing to reveal details.

Following the release of a greatest hits package in November, Pulp will be without a record deal. A statement on their website claims: "Pulp aren't technically splitting up, but neither are they making any plans to return to the studio."

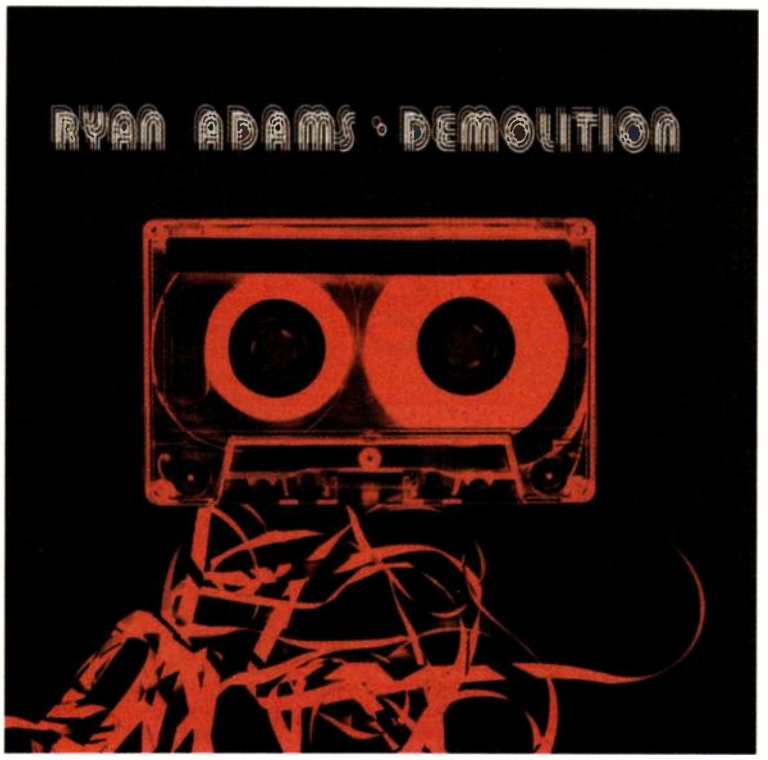
Jarvis's video for The Polyphonic Spree's single, 'Hanging Around', released on October 14, finds the 25 Texan happy-clappers running around inside an inflatable, womb-like tent looking smiley. Jarvis has previously directed videos for Tindersticks, Aphex Twin and his own band, including recent single 'Bad Cover Version'.

The single B-side is The Polyphonic Spree's cover of David Bowie's 'Five Years', their traditional set closer. It was recorded in a session for Steve Lamacq. Debut album 'The Beginning Stages Of...' appears on September 23 through 679 Recordings.

The Polyphonic Spree return to the UK for their first full tour in October. Dates are: Edinburgh Queens Hall (October 18), Sheffield Leadmill (19), Nottingham Rock City (21), Manchester University (22), Brighton Concorde 2 (23), Northampton Roadmenders (25), Liverpool University (26) and London Shepherds Bush Empire (27).

Following Jarvis' London appearance, he and Pulp will meet up again for a special one-off show at the Magna Science Adventure Centre in Sheffield on December 14.

ESSENTIAL NEW ALBUM



RYAN ADAMS

Demolition

- Demolition marks the first previously unreleased material to emerge from rock's hottest singer-songwriter since the astonishingly well-received album, Gold
- It features all-new material culled from four different sessions recorded by Adams between December 2000 and October 2001
- Includes the set-to-be rare single, Nuclear, scheduled for a September 16 release when it will be deleted on the same day

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The Tight Stripes

DETROIT DUO'S CHEAPO FOURTH ALBUM MAY BECOME THE MOST PROFITABLE RECORD IN HISTORY

Even with hotel bills and living expenses, the total cost of the Stripes' new album is likely to be less than £6,000

The White Stripes' new album may become the most lucrative in music history after Jack and Meg spent just £6,000 recording it.

The duo spent less than a fortnight recording an estimated 20 tracks (of which 15 will probably appear on the album) at the lo-fi Toe Rag studios in east London. The total cost of recording will be around £4,000, but with hotel bills and living expenses, the cost of the album is likely to come in well below £6,000 – a fraction of the cost most bands spend.

The duo's current album, 'White Blood Cells', has sold 750,000 copies to date, yielding a gross revenue of roughly £9million. With a higher profile for the band, especially in the US, they're expected to make £12million from one million sales of their fourth album, putting their £6,000 production cost in the shade.

Liam Watson, the owner/producer of the increasingly in-demand Toe Rag studios, told *NME*: "The whole album was done in two weeks, with three days off for gigs. There's more than an album's worth of material, plus a couple of songs for B-sides, so it's a lot. They're pretty efficient."

The Stripes will return to Toe Rag in the coming days to complete work on the album. "Jack wants to redo a couple of vocals and also he also he wanted to remix a couple," said Watson.

THE COST OF AN ALBUM

● A band would usually need to sell 500,000 copies of an album just to break even. This takes into account studio time, a producer, promotional spend and recording videos (from £40,000 upwards).

● The White Stripes are not alone in making quality, low-cost albums. The Strokes recorded 'Is This It' in four weeks for under £40,000.

● Korn's comeback album 'Untouchables' cost £3million to record. With promotional costs, the band have to sell several million copies just to break even.

● Michael Jackson's 'Invincible' cost an estimated £19million to produce. Promotion then cost a further £2.5million. The album is unlikely ever to recoup its costs.

£6,000? WHY DIDN'T THE WHITE STRIPES SPEND IT ON...

0.0002 per cent of Manchester United's £30million defender Rio Ferdinand

0.03 per cent of an average one-bedroom flat in London

7.5 seconds of Korn's 'Untouchables'

92 copies of the entire first series of *The West Wing* on DVD

353 copies of Zadie Smith's follow-up to *White Teeth*, *The Autograph Man*.

635 tickets to see new Al Pacino film *Insomnia* at the local multiplex

1,333 packets of Silk Cut Kingsize

4,000 copies of *NME*

NEW RELEASES

SEPTEMBER 23

Albums

Ryan Adams 'Demolition' (Lost Highway)
Beck 'Sea Change' (Geffen)
Oxide & Neutrino '2 Stepz Ahead' (East West)
The Polyphonic Spree 'The Beginning Stages Of...' (679)

Singles

The Datsuns 'In Love' (V2)
Eve Feat Alicia Keys 'Gangsta Lovin'' (Interscope)
Oasis 'Little By Little'/'She Is Love' (Big Brother)
The Strokes 'Someday' (Rough Trade)

SEPTEMBER 30

Albums

Saint Etienne 'Finisterre' (Mantra)
Suede 'A New Morning' (Epic)
Supergrass 'Life On Other Planets' (Parlophone)

Singles

Dirty Vegas 'Days Go By' (Credence)
Feeder 'Come Back Around' (Echo)
No Doubt Feat Lady Saw 'Underneath It All' (Interscope)

OCTOBER 7

Albums

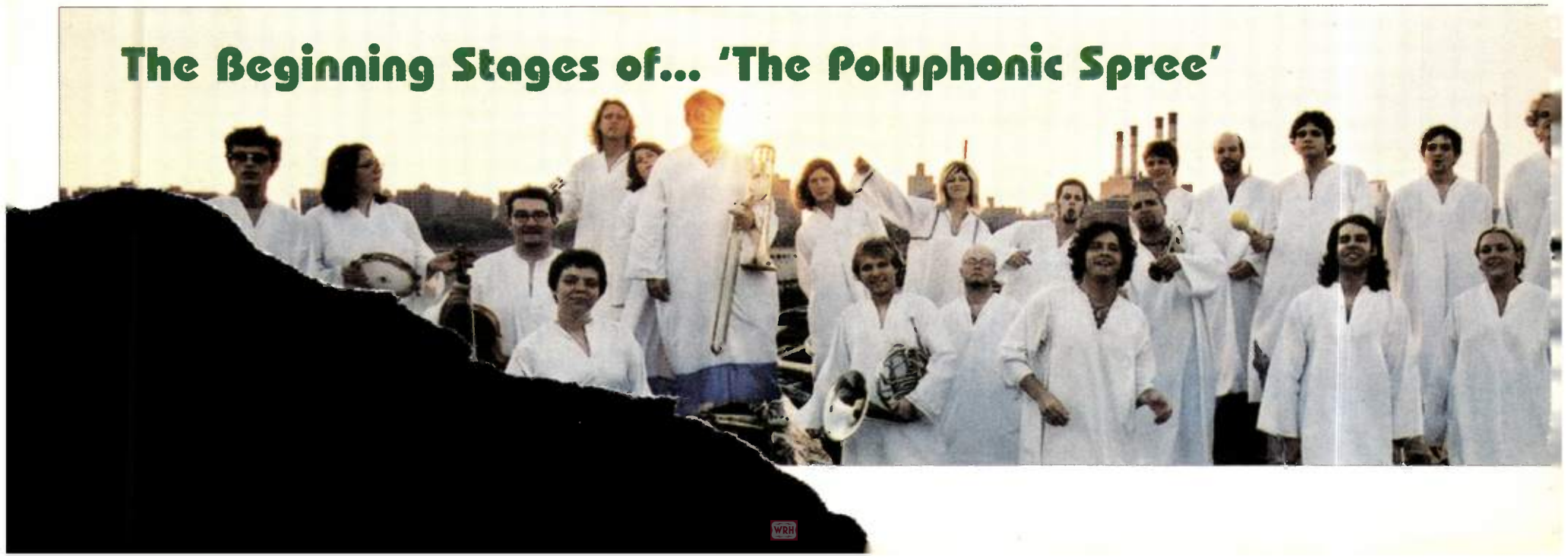
Björk 'Greatest Hits' (One Little Indian)
JJ72 'I To Sky' (Columbia)

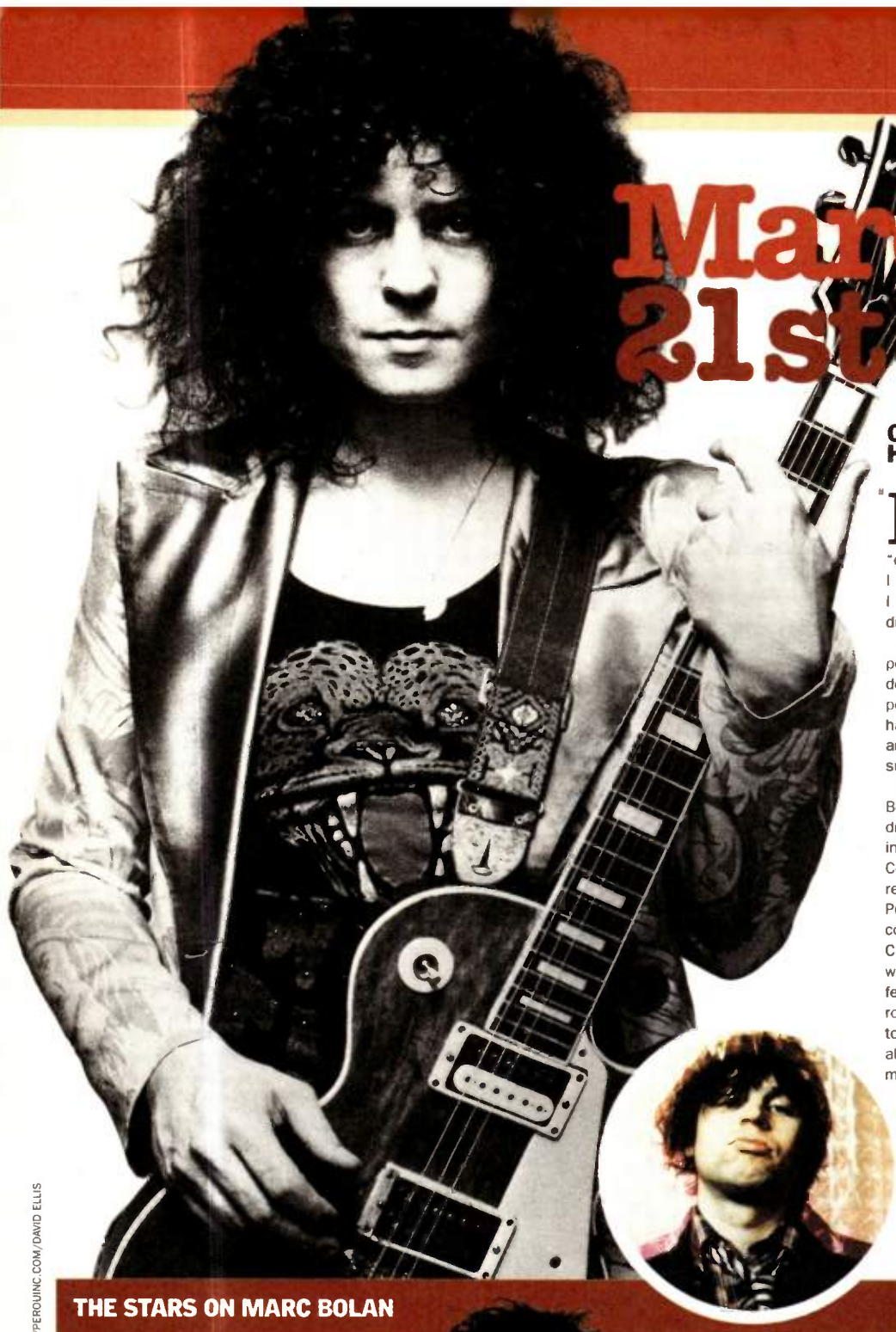
Singles

Richard Ashcroft 'Check The Meaning' (Hut)
The Coral 'Dreaming Of You' (Deltasonic)
Foo Fighters 'All My Love' (RCA)
The Vines 'Outtathaway' (Heavenly)

PHOTOGRAPHY: PEROUINC.COM/LFI/IPN

The Beginning Stages of... 'The Polyphonic Spree'





Marc Bolan: 21st century boy

ON THE 25TH ANNIVERSARY OF HIS DEATH, NME AND THE STARS HONOUR A PINT-SIZED POP LEGEND

"If God were to appear in my room," mused Marc Bolan at the height of his powers, "obviously I would be in awe, but I don't think I would be humble. I might cry, but I think he would dig me like crazy."

Marc Bolan was the perfect pop star. Wildly ambitious, devilishly handsome and, at his peak, impossibly egotistical; he had a voice like melted chocolate and a knack of writing brilliantly surreal pop songs.

Twenty-five years after Marc Bolan was killed when the Mini driven by his girlfriend crashed into a tree on London's Barnes Common, his influence still reverberates through rock'n'roll. Punk wouldn't have been half as colourful without him; Adam Ant, Culture Club and Duran Duran wouldn't have existed. Plus every feather-boa-wearing cross-dressing rocker from Prince to Kurt Cobain to Nicky Wire to Marilyn Manson all found the way to their mother's wardrobe via Marc.

Today, Marc's music and image are reflected in BRMC's curdled blues boogie, Fischerspooner's stage shows, Oasis's songbook, and Fab Moretti's haircut.

For a while, at the dawn of the '70s, no-one could touch him. Ringo Starr filmed his epic two-night stint at the 12,500-capacity Wembley Empire Pool (now the Arena) in 1972 as the movie *Born To Boogie*. Elton John played piano on a version of 'Children Of The Revolution'. The famously prickly Pete Townshend didn't even mind when Marc (as was his wont) slagged him off.

Here was a pop star who made Jim Morrison look humble and Jimi Hendrix under-dressed. When 'Jeepster' stalled at Number Two in the charts following successive Number Ones with 'Hot Love' and 'Get It On' in 1971, legend has it that Marc refused to acknowledge that it had been released. Clearly someone had fouled up down at the chart compilers.

Having flirted with both mod (John's Children) and hippiedom (Tyrannosaurus Rex), Marc merged the two with T.Rex. They trashed all opposition with a string of hits and an image that had, quite simply, never been seen before. Marc would think nothing of wearing an antique ivory dress, feather boa and girls' strappy shoes while singing *"She's faster than most and she lives on the coast/She ain't no witch and I love the way she twitch/She's my woman of gold and she's not very old"* ('Hot Love').

Teenage Britain went crazy in a way not seen since The Beatles. T.Rex went on to sell 39 million records and left a catalogue of classic singles ('Get It On', 'Telegram Sam', '20th Century Boy', 'Metal Guru') it remains impossible to dislike.

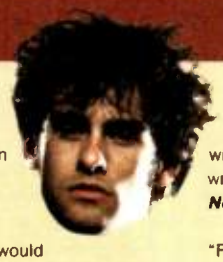
Of course, it ended messily. Marc got fat, complacent, and made some dodgy albums, but he never lost his cool. While his peers sneered at punk, he famously championed them on his TV show *Marc*, and just before his death, seemed set for a commercial renaissance.

Reassuring then, that like all great artists, Marc Bolan lives on as strongly as ever through his music and the photographs from which he stares out. No doubt about it: there's not an apprentice prima donna alive who doesn't owe something to Marc. Get it on, bang a gong...

"Bolan was sexy fucking music. It's real make-out music, it's shagadelic" **Ryan Adams**

PHOTOGRAPHY: M SUKITA/TOM SHEEHAN/PEROUINC.COM/DAVID ELLIS

THE STARS ON MARC BOLAN



"Bolan was sexy fucking music. It's real make-out music, it's shagadelic. If you walk into a bar and '20th Century Boy' or something is playing, you turn into a bachelor again. You're like, 'It's on'."
Ryan Adams

"There are a lot of kids who come to our gigs who would never have heard of T.Rex if we hadn't took that riff *(from 'Get It On')* for 'Cigarettes & Alcohol'. So they go out and buy T.Rex records. It all goes in a circle, like music always does... Ultimately, we aim to write the songs The Beatles, T.Rex, The Jam and Neil Young never wrote. It's the spirit of trying to capture the imagination of the world."
Noel Gallagher

"For me, Marc Bolan's quite a big deal. We're going for a swampier, T.Rex thing on the next album. It'll be rock, but it'll still have the roll to it. Life's sped up so we just want to keep up with it."
Robert Turner, Black Rebel Motorcycle Club

"'Better Man' was meant to be like Marc Bolan, it was meant to be on an acoustic. Then I got back from France, and the band had put Marshalls *(amps)* on it."
Liam Gallagher

The album out next week

Buy 'The Beginning Stages of...' and receive a limited gatefold print at the following fine retailers, while stocks last.

679 GOOD RECORDS

Imperial Bristol
Replay Bath
Spillers Cardiff
Replay Bristol
Different Class Plymouth
Badlands Cheltenham
Rockbox Camberley
Rough Trade Notting Hill
Sister Ray London
Selectadisc London
Beggars Kingston
Atomic Shoreham
Rhythm Camden
Fives Leigh On Sea
Revolution Diss
Slipped Disc Chelmsford
Rex Ipswich
Jays Cambridge
High Street Recs Wis
Swordfish Birmingham
Selectadisc Nottingham
Reveal Derby
Action Preston
Crash Leeds
Vibes Bury
Badlands Huddersfield
Tracks York
Concepts
Avalon

WRH

BURN IT!

KELLY OSBOURNE

OZZY'S DAUGHTER CHOOSES THE SONGS THAT MAKE HER LAUGH OR GET HER ARSE INTO GEAR

TEXT: SIOBHAN GROGAN

1 BLONDIE
Hanging On The Telephone
"When me and my sister were kids we used to come back from ballet – we didn't like doing ballet but we did it because our mum wanted us to do a little girly thing. We'd have our leotards and little ballet shoes on and that would be the song we'd dance to, around the living room."

2 WHAM!
Wake Me Up Before You Go-Go
"Whenever I'm on the road with Meinda, my assistant, we play it when we get bored or lonely. It just makes me feel happy because it's a funny song."

3 T. REX
20th Century Boy
"This is one of my mum's favourite songs too, actually. Whenever I was little it was always the song I'd make her play on the way to school!"

4 LOU REED
Satellite Of Love
"This was the first Lou Reed song I ever heard. I first heard it upstairs in my dad's music room. He had this big jukebox and I just loved pressing the buttons and I pressed one of the buttons and that song came on. From then on, I got all his CDs."

5 THE HIVES
Hate To Say I Told You So
"It's just such a really good song! I love the attitude. At the MTV Awards, I had a pin *(badge)* on that said 'I Love Me'. I don't know the singer's name, but he came up to me and told me he liked it, so I gave it to him. So he has my 'I Love Me' pin."

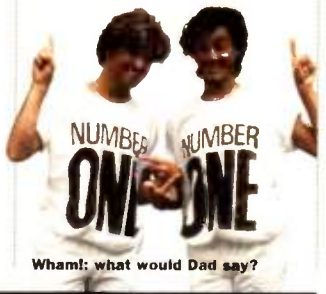
6 PEACHES
Fuck The Pain Away
"I always used to play this to piss my parents off. I think it's the whole, like, *"sucking on my titty"* thing. I love driving and playing it really loud because where I live everyone's very conservative so it pisses everyone off! I think Peaches is awesome, the video's awesome too."

7 ROXY MUSIC
Virginia Plain
"A lot of these are just songs my mum played to me, or my dad gave me when I was younger. I got the Roxy Music CD for Christmas one year. I couldn't have been very old... probably about seven or eight. I was an avid New Kids On The Block fan too, though! I bought the best of New Kids On The Block and the best of Take That recently. It's awesome!"

8 JOHN LENNON
Imagine
"It's one of my family's favourite songs. Ever since I can remember, my dad always, always played it. When we were kids, whenever you heard music in the house, you couldn't help but hear that song because he loved it."

9 GUNS N'ROSES
Paradise City
"That was another CD my parents got me. It was kind of a bonding thing between me and my dad. I don't want to see him play live now, though. I don't want to see Axl with cornrows *(hair braids)* and a Burberry shirt on. It's really tragic. It's not Guns N'Roses."

10 DEAD OR ALIVE
You Spin Me Round (Like A Record)
"I love their hair and everything about them is so '80s. It's just a funny song to me, one I listen to when I'm in a good mood! I'd usually listen to it in the morning to get my arse in gear."



Wham!: what would Dad say?

PHOTOGRAPHY: PEROUINC.COM/DEAN CHALKLEY/LFI

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WWWHAT'S ON... NME.COM

BRING IT ON

Want the cream of new bands? We got 'em. Go to the **BRING IT ON** site to get details on how you can win tickets to see the next showcase, featuring the mighty post-punk assault of **INTERPOL** and Brighton's garage-rock hopefuls **BRITISH SEA POWER** on 14 October in Liverpool. And did we tell you about how you can win by submitting your reviews? We did? Good. And what about winning a year's supply of **Miller Genuine Draft**? Look, just get clicking...
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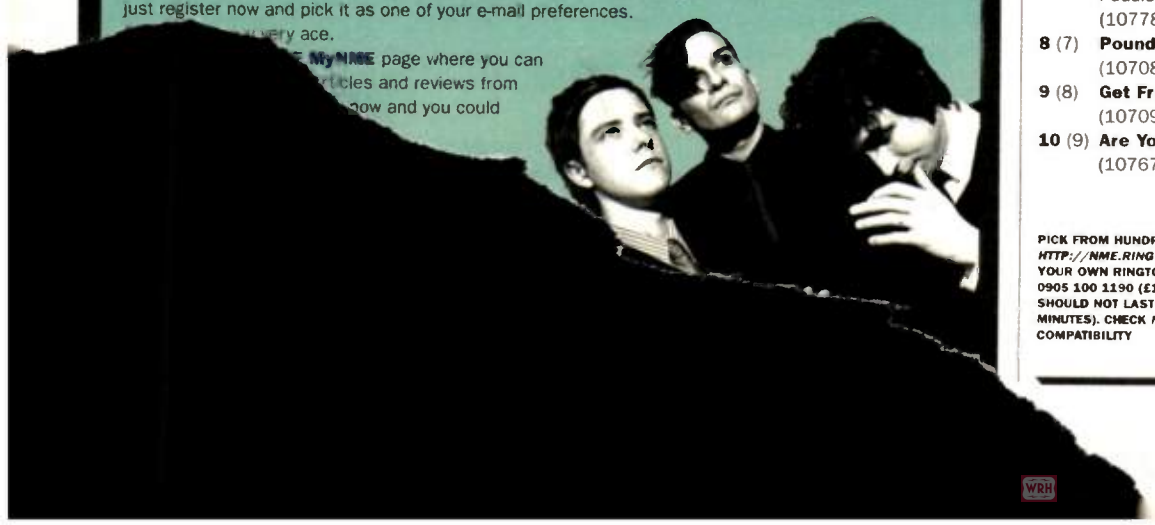

BLING BLING

NME's top ten ringtones

1 (2) **A Rush Of Blood To The Head** Coldplay (107774)
2 (3) **Take The Long Road And Walk It** The Music (107784)
3 (1) **Envy** Ash (107645)
4 (5) **Falter** Hundred Reasons (107777)
5 (6) **In My Place** Coldplay (107243)
6 (4) **Goodbye** The Coral (107412)
7 (10) **She Hates Me** Puddle Of Mudd (107781)
8 (7) **Pounding** Doves (107085)
9 (8) **Get Free** The Vines (107097)
10 (9) **Are You In** Incubus (107674)

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Radio star: Meg White

NME RADIO

What's hot and what's not

YOUR TOP TEN
1 **Dead Leaves And The Dirty Ground** The White Stripes
2 **Whatever Happened To Our Rock'N'Roll (Punk Song)** Black Rebel Motorcycle Club
3 **Pounding** Doves
4 **Goodbye** The Coral
5 **The Modern Age** The Strokes
6 **You're Pretty Good Looking** The White Stripes
7 **In Love** The Datsuns
8 **Outtathaway** The Vines
9 **Better Man** Oasis
10 **Envy** Ash

KICKED OFF
Go Let It Out Oasis
Stop Crying Your Heart Out Oasis
By The Way Red Hot Chili Peppers

JUST ADDED
You Were Right Badly Drawn Boy
Caught By The River Doves
Live In A Hiding Place Idlewild

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

EYEWITNESS!

Subject: Gwen Stefani. In the first picture, what appears to be her straggly bush is in fact her pet dog. How on earth did she train it to do that? In the second picture, what appears to be her straggly bush is – fanfare! – Gavin Rossdale. Who's straggly. And in Bush. See? SEE?? **Date:** September 5, 2002 **Time:** Looks like it's about 2pm, from the length and direction of the shadows. Wouldn't you agree? **Location:** North London. Secret location. Much greenery **Also in frame:** Two coffees, whose beakers do not carry the logos of multinational coffee houses. Hurray! **And:** There we have it

PLUS ONES

First spot of the week was the ubiquitous I'll-turn-up-for-a-packet-of-20-Rothmans **Bez**, spied at the premiere of the *Glastonbury* play. Launched at the Camden Roundhouse last week, we decree that it shall henceforth be known as *Closer To Devon* on account of it being as awful as the Pet Shop Boys musical. Funnily enough, the bloke who played Bez in *24 Hour Party People*, **Chris Coghill**, was also there. Coincidence? Also spotted: Elastica keyboardist and Glasto streaker **Anthony Genn**, **Zoe Ball**, **Keith Allen** and **Damien 'Aren't I dead yet?' Hirst**... ● Hot tip! **Justine Frischmann**'s new band is called Missing In Action and features a contemporary art expert called Maya. So that's MIA featuring Maya, as opposed to previous chart star Maya... ● And while we're on a 'wizened end of Britpop' tip, **Suede** recently played the London Scala and could only muster Zoë Ball (again). She's still, apparently, convinced that Suede's 'She's In Fashion' is about her, a bit strange given the radio station she's just signed up for... ● Next up, **Richard Fearless**. Fearless by both name and nature, we spotted him strolling down north London's Upper Street last week sporting an intriguing Sid Vicious-style white dinner jacket and jeans... ● **Liv Tyler**'s stepdad, **Jim Wallerstein**, is following on from her original dad Steve Tyler by fronting a rock band called Vacationland. How confusing is that going to be for the poor girl?... ● As if seeing a member of **Liberty X** on Tottenham Court Road wasn't enough, we caught the eye of **Dale Winton** near an HMV in London this week. He was putting a bag of stuff into his car. Piles of CDs? A games console? Mucky videos? We demand to know... ● Finally, this from the same *NME* source as last week's 'Mike Scott with pineapple' and last month's 'Joan Bakewell in shop': "I saw Shakespearean actor **Derek Jacobi** enjoying a coffee. When he got up to go, he got stuck between two dogs fighting." Call that gossip? C minus – must try harder...

"THERE'S A NEW WORLD IN SIGHT..."

And it's run by a clown called Ronald. Poor Myleene.

Myleene from Hear'say has
LASER VISION CORRECTION
FOR LONG & SHORT SIGHT
WITH
maxi vision
"Why Maxivision"
34
FREE
"I was so happy with the treatment & Maxivision, I'm recommending it to everyone, even my dad".

...in which Mr Ryan Adams entertains at his new gallery exhibition

In-between recording 12 albums a week, New York lo-fi piano impresario Ryan Adams is also a dab hand at painting. Indeed, he quite literally dabs paint, with a brush he holds in his hand. And how better to exhibit this art, than with an art exhibition? And where better for *NME* to turn up and ask him some questions.

"I paint during the summer," he told us. "And usually when I'm done I give them away to friends.

One of Ryan's daubs

But I had 12 or 15 paintings, and we decided to do this real low-key thing. I painted at school and now way am I a serious artist. But it's good and I get to be creative."

Guests we spotted on the night included **The Strokes**, legendary wrinkly rocker **Marianne Faithfull** and **Rufus Wainwright**.

"The party was cool," Ryan says, "but I only stayed for like an hour before I had to get back to the studio. We got the **The Plums**, this great new band from Long Island to play." Plums it is. We shall attach one of our unique new-band bleepers to them forthwith.

VERBAL ABUSE

"HE'S VERY CONFIDENT AND A REAL LAD. HE FLIRTS WITH ALL THE GIRLS. HE GOES UP TO THEM, PUTS HIS HAND ON THEIR KNEES AND DROPS HIS HEAD SIDEWAYS. HE WAS LAST OUT FLIRTING WITH THE ATOMIC KITTEN GIRLS AT A TV SHOW"

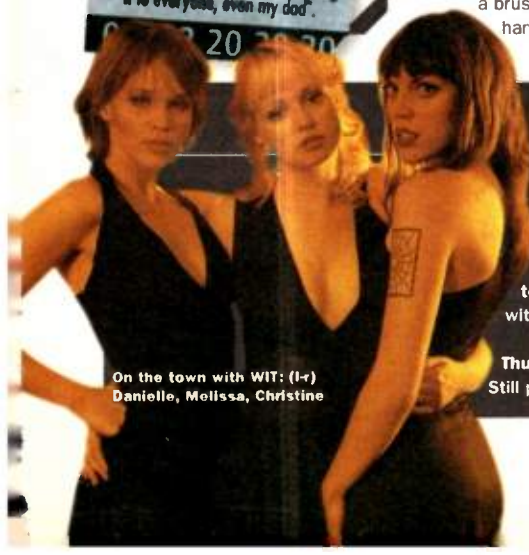
Nicole Appleton on... 14-month-old Gene Gallagher

"I CAN SEE REALITY POP TV GOING ON FOR FIVE OR SIX YEARS BEFORE THE PUBLIC GETS BORED"

For fuck's sake, Pete Waterman, get a grip

"I'LL TELL YOU ONE THING, HE HAD BALLS OF STEEL. BIG, CLANGING, BALLS OF STEEL."

Darius clearly left an impression on Charlotte from Ash


On the town with WIT: (l-r) Danielle, Melissa, Christine

GOSSIP RAMPAGE SPECIAL! ...in which electroclash girlband WIT recall their recent jaunt to the UK

Wednesday, August 21: Arrive, get smashed with Peaches before going to Elbow Room launch with Princess Superstar.

Thursday, August 22: Still pissed for *NME* interview. Danielle has bruise on shoulder from falling over while eating chips.

Friday, August 23: Homoelectric in Manchester. Girls stay at Luke Unabomber's flat; Christine seduces two 19-year-old flyer girls on dancefloor.

Tuesday, August 27: Gig at Computer Clue at 13 in Chinatown – style relic Pam Hogg and Lady Miss Kier turn up.

Saturday, August 31: Comeshake[illegible] Hogg and [illegible] Dani[illegible]

Wednesday, Sept[illegible] Nag Nag Nag, L[illegible] Cunningham[illegible] Tillman[illegible]

On

TOMORROW'S STARS TODAY

Edited by Kitty Empire

NADA SURF

Emo-pop veterans finally get lucky

So there's this awesome if ever-so-slightly nerdy US underground emo-pop band who turn a few heads with their first couple of singles, but then, just as they're getting into their not inconsiderable groove – disaster! – their major label *überführers* can't find a single on their second album and drop them like a present from The Dillinger Escape Plan. So they stump up the readies to record their third album themselves and release it to massive worldwide accl... Woah! Wavy lines! It's summer 2001. September 11 and Will 'Lispy' Young are yet to befall a world abuzz with anticipation at reading the Jimmy Eat World *On* piece.

Yes, Nada Surf (singer Matthew Caws, bassist Daniel Lorca, drummer Ira Elliot) were those shouty New York geek-rockers who had a hit with ace proto-emo comedy turn 'Popular' in 1996, which sounded like Weezer if they'd ever got a shag in high school. Since then, countless US tours, wrangles with their previous label over ownership of second album 'The Proximity Effect' and a growing sense of shame has allowed them to grow up on the sidelines and they return less *90210*, more *Six Feet Under*.

"We made the third record kinda in a vacuum," says new Nicest Fuck-Up In Rock, Matthew. "The second album was an attempt to rise above 'Popular' in a sense, because that was quite cartoony. We're not that funny. This album we just went in with a bunch of songs, a lot more relaxed. It wasn't related to 'Popular' any more."

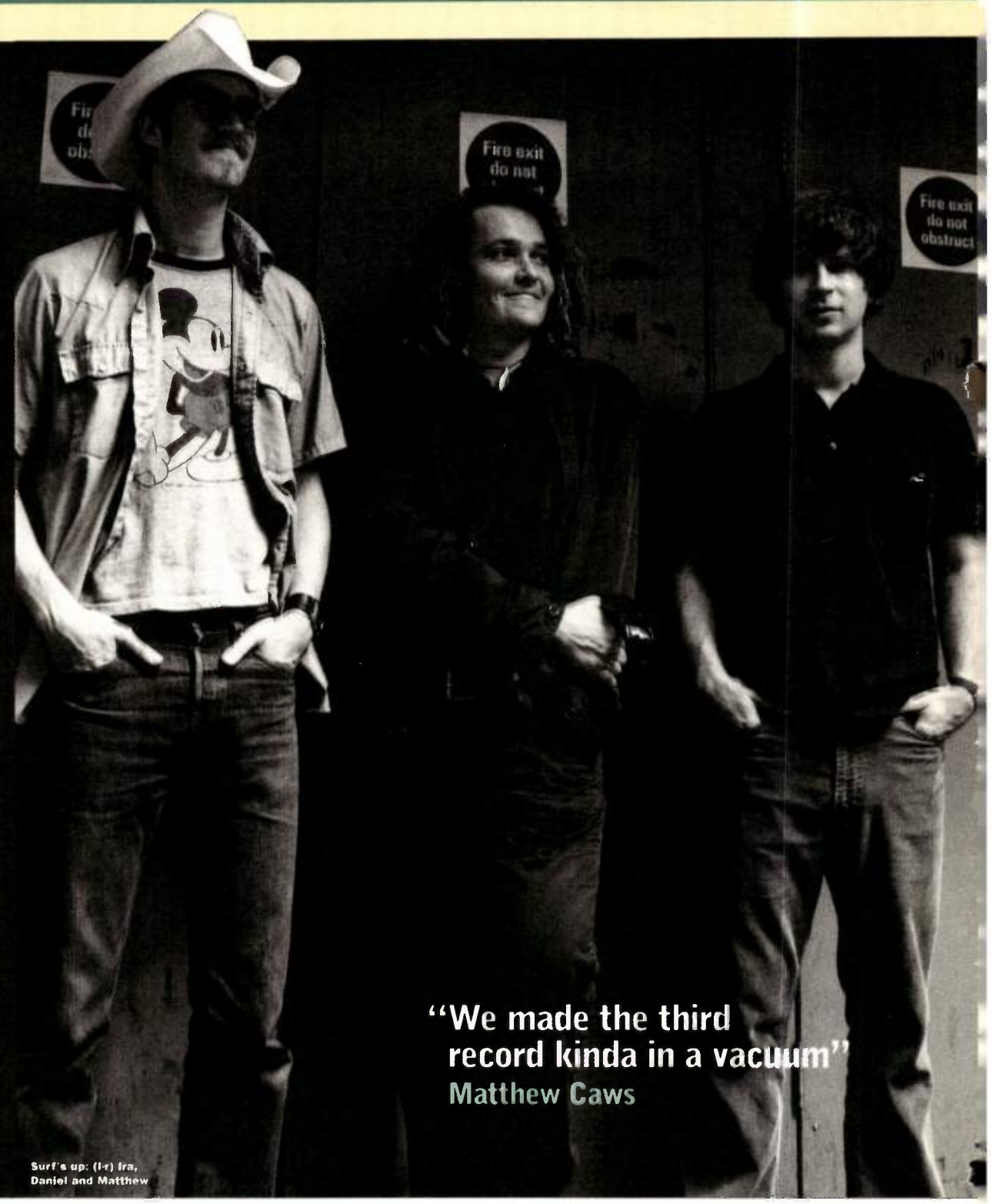
Explaining the worldview of optimistic desolation that informs third album 'Let Go' – a scintillating, hook-drenched mope-rock wonder that's like having your emotional wounds licked by the Foo Fighters – and its superb splinter-pop first single 'The Way You Wear Your Head', Matthew says: "I used to draw this concentric circle. Like I'd be excited about the next five minutes but I wasn't so sure about the hour. The next day was gonna be great but the week probably wasn't and the month would be good but the year won't, but in a couple of years it'll probably be fine."

You've got a friend in Nada Surf: making misery magnificent since 1996.

Mark Beaumont

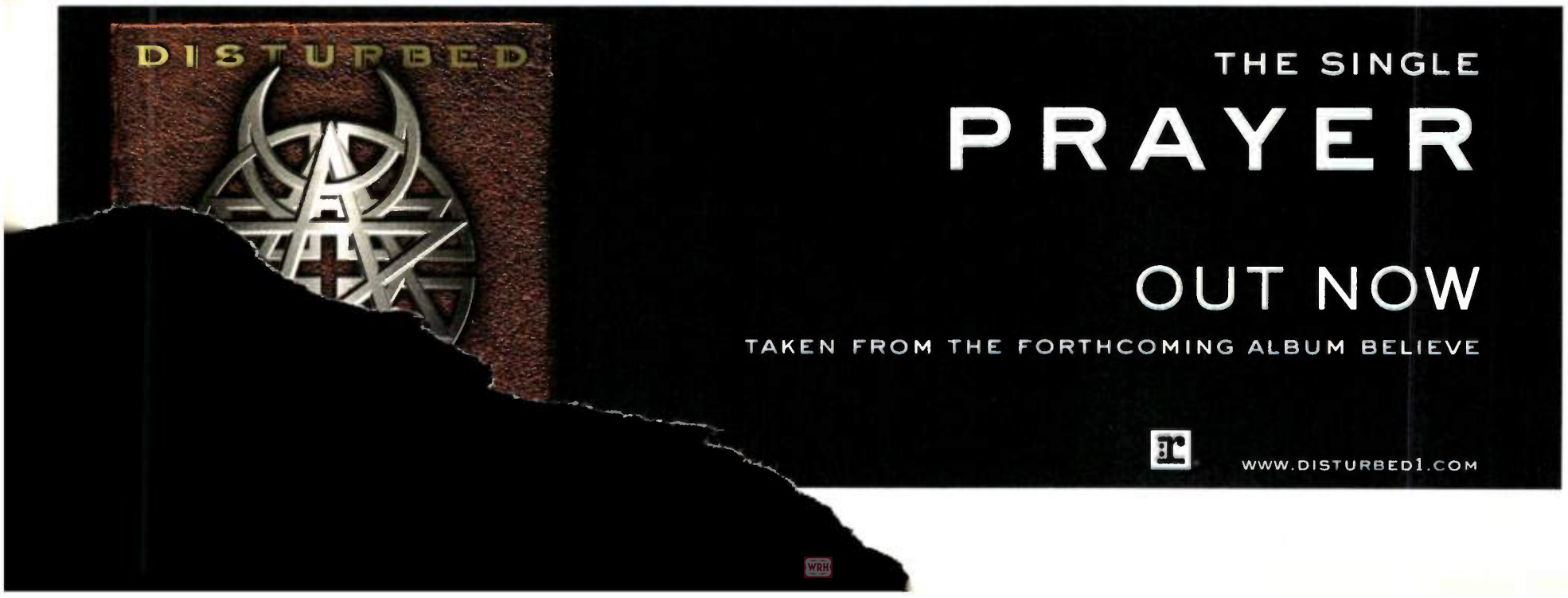
'Let Go' is out September 23 on Heavenly. Nada Surf are on *NME*'s Term Warfare tour and headline some dates of their own – see *Gig Guide* for details. You can hear 'The Way You Wear Your Head' now on *NME.COM*

PHOTOGRAPHY: ANDY WILLSHER



"We made the third record kinda in a vacuum"
Matthew Caws

Surf's up: (l-r) Ira, Daniel and Matthew



TURN ONS

What's on the NME stereo

1 **The Datsuns (LP)** The Datsuns (V2)
2 **Have You Fed The Fish (LP)** Badly Drawn Boy (XL)
3 **All My Life** Foo Fighters (RCA)
4 **Such A Fool** 22-20's (demo)
5 **Good Dancers** The Sleepy Jackson (Heavenly)
6 **We Don't Care** Audio Bullys (Source)
7 **Child Killers (LP track)** The Delgados (Chemikal Underground)
8 **LP sampler** Ladytron (Invicta Hi-Fi)
9 **Grindin'** The Clipse (BMG)
10 **Phone Pitman 2** Pitman (My Arse)

ON THE UP

The Bandits will be taking the long roads of Britain on a week-long tour with **The Music**, starting in Bristol (September 23) – see *Gig Guide*... ■ London's ICA hosts a series of small label nights. The first Labelled night is October 7 and features *On* favourites **The Kills**, skronk-punx **Erase Errata** and **Ill Ease**... ■ Another match made in live heaven: the awesome **Eighties Matchbox B-Line Disaster** and strange Scots **Lapsus Linguae**. They play Tunbridge Wells Forum (September 20), Aldershot West End Centre (21) and Peterborough Park (22)... ■ Hip London nitespot Trash release a smart compilation CD of very now hits. 'Trash Companion #1' features the **Yeah Yeah Yeahs**, **Gold Chains**, **Peaches** and **The Moldy Peaches** (among others) and will be out October 7 on Palare/End Recordings...

MOCO

Stupid cool – from Wigan

If **Moco** were from Brooklyn or London they'd already be famous.

"Yeah, but," interjects laconic bassist Nick Higham, "that'd be shit. 'Fuckin' great! Another New York band who're cool 'cos they're from New York.' We're cooler 'cos we're from Wigan."

Debatable, but Moco are certainly the real deal. Debut single 'Where She Goes' (idiot-savant lyrics, casually-great new wave pop) is perfectly executed, and Moco are the most entertaining live band in Britain. Iggy-fearin' young men Nick, Anthony Rigby (guitars) and Simon Misra (drums) have been creating great noise since meeting at college four years ago. The fairy dust arrived soon afterwards in the mutton-chopped shape of frontman Steven 'Mobile' Jones. One part Bowie (odd, enigmatic), one part Cocker (crooning, slightly camp) and one part Reeves & Mortimer, Jones has spent every gig since singing atop every available surface except the stage. Dressed in a purple wig or goggles, as he squirts toothpaste from a Plasticine penis or parts the crowd to breakdance, it's brilliant and chaotic and questions the very fundamentals of rock'n'roll.

"We wanted a compromise – stupid-cool," explains Jones, "and I think we're just about there."

Rigby: "Saying that, stupid is cool now."

Except that, if Jones was some nu-metal chump, it would be aggressive and crap. This is classic outsider catharsis.

"I thought I was quite butch," protests Jones. But Nick is clear: "That's the Englishness of it, it's not American cool."

Are you sending up 'cool'? Or just yourselves? "It's a backlash," Jones nods, "but we don't take ourselves 100 per cent seriously."

Elbow and The Charlatans are already won over. Faced with such invigorating cleansing energy, the rest of Britain must surely follow. "It's about people going home, pissed, having had a good night," Nick states, simply.

Moco: impeccable logic, precious entertainment.

Tony Naylor

Wigan aesthetic: Moco (l-r) Simon, Steve, Anthony, Nick

'Where She Goes' is out on September 30 through Poolside Records – hear it now on *NME.COM*. Moco play Manchester Big Hands (September 21), London Shoreditch On The Rocks (26) and Ashton Under Lyme Witchwood (27)

PHOTOGRAPHY: PEROUINC.COM/KEVIN POWER

NEW RELEASES FROM CARGO DISTRIBUTION

THE STANDARD – AUGUST
TOUCH AND GO
Brand new album from Northwest US fivepiece the Standard, a collection of epic and swooping psychedelic rock / pop with an off kilter slant, which is highlighted by Tim Putnam's fragile and unique vocal style layered over the bands guitar-laden tunes. Out now on CD only.

THE DATSUNS – IN LOVE
SWEET NOTHING 7" ONLY
Sweet Nothing is more than delighted to be releasing the vinyl version of the forthcoming Datsuns V2 debut single. Its out on the 23rd of September, its got an exclusive b-side "Little Bruise", its one of the hottest singles of the year. Don't miss out!!!

CARRERA – S/T
SUBWAY RECORDS
Brand new release from this German fourpiece, with guest appearances by Markus Acher of the Notwist, and that's a pretty good reference point, this is for fans of Radiohead, the Notwist, and Motorpsycho. Out now on cd only

CONWAY SAVAGE – NOTHING BROKEN
CARGO RECORDS
An Australian singer songwriter and one of Nick Cave's Bad Seeds. A frank and melodious new album featuring fellow bad seeds Mick Harvey and Martyn P Casey. A beautiful collection of haunting original compositions. For fans of Townes Van Zandt, Nick Cave and Willie Nelson. Out now on CD only

BOTANICA – WITH ALL SEVEN FINGERS ALIVE RECORDS
Brand new album from this whisky soaked supergroup, picking up where their debut left off, as it evokes a dash of Bryan Ferry, a mournful Leonard Cohen style croon, and the vividness of Tom Waits or Lou Reed. Out now on CD only.

RAGING SLAB – pronounced "eat shit" TEE PEE
The Kings And Queen of boogie rock are back with their sixth studio album, filled with classic rock numbers that take in comparisons such as Black Oak Arkansas, the Groundhogs, Lynyrd Skynyrd, early ZZ Top, and Todd Rundgren. Out now on CD only.

GRAND ORAL – WORLDS HIGHEST THRILL RIDE
CD DEBUT ALBUM FROM LONDON'S GRAND ORAL WHICH BOASTS INFLUENCES SUCH AS THE PIXIES, SONIC YOUTH AND PJ HARVEY .THIS RECORD HITS YOU LIKE THE WHITE STRIPES COVERING A COEN BROS SOUNDTRACK. " A BIG BALL OF DISCORDANT ROCK CONFUSION, NOT UNLIKE FUGAZI" - KERRANG. ALBUM OUT ON THE 30TH SEPT.

COMING SOON:
THE VON BO
JAPAN
SWEET
SEPT

Death in Vegas' world of strange

Roll up! Roll up! Come and get your fix of pentagrams, erotic strangulation and goats from the duo's 'joyous' new album 'Scorpio Rising'

Text: Victoria Segal Photography: Perouinc.com

Richard Fearless and Tim Holmes are masters of all they survey. The Death In Vegas empire stretches from east London to India, from dad-rock to electroclash, from superstars to Satan and beyond. Have Outlood "the dark lords of sin" after the paranoid excesses of their last album 'The Contino Sessions' (photoshoots in graveyards, Iggy Pop howling about mass murder, skulls). Death In Vegas are men who make things happen. Strange things. Like Andy Warhol in the '60s, they bring incongruous groups of people together, then mess with their minds in order to create wired, hysergic, multi-media artworks ranging from club nights to films to paintings. And records like Death In Vegas' new album, 'Scorpio Rising'.

Though 'Scorpio Rising' is less oppressively murky than 'The Contino Sessions', it's still got a pentagram on the cover and borrows its title from a film by cult Satanist director Kenneth Anger. Their website 'mistress', meanwhile, is a goat called Gilda. And when *NME* meets Death In Vegas, they're surrounded by said horned creatures – from the petting zoo in Battersea Park, London. Richard and Tim are eating ice creams purchased from the kiosk and 'Scorpio Rising' is, they say, "a joyous record, a celebration". But there are more shadowy outposts of the Death In Vegas territories we must investigate...

SATAN

"It's quite a statement to have a pentagram on your sleeve," says Richard. "There's a pentagram, scorpions, a prism of light – light signifies life. It's all about goodness coming out of evil. I'm interested in the connection between Satan and rock'n'roll, but I don't sleep in a pentagram with garlic around the door."

CHARLES MANSON

Death In Vegas are obsessed with the point in pop history where '60s psychedelia tipped over into '70s psychosis, exemplified by the events at Altamont and the Manson murders. To this end, they approached Kenneth Anger – associate of Manson 'family' member Bobby BeauSoleil – to make them a short film. Then they made a video (for new single 'Hands Around My Throat') with Emmanuelle Seigner, *Frantic* star and wife of Roman Polanski – the former husband of Manson 'family' victim Sharon Tate.

KENNETH ANGER

Kenneth Anger, whose Satanic, homoerotic imagery has inspired pop stars from Black Rebel Motorcycle Club to Madonna, responded to Death In Vegas's advances by writing: "I haven't even lowered myself to listen to your squalid little dirge."

Not that Richard minded: "Apparently, it's World War Three and he's a high officer in the GTO so who knows what's going on in the world of Kenneth Anger?"

Tim: "At least he took the trouble to write back on Anger coat of arms headed notepaper."

EROTIC STRANGULATION

"In Kenneth Anger films it's that violent Technicolor that I find more inspiring than the content," says Richard. "It's hard to be shocked by anything nowadays – not when you've got girls going missing and shit happening day to day. That's the stuff that's horrific, not the idea of somebody snorting drugs with a swastika on a noose."

Yet, despite his protestations, the Fearless-directed video for 'Hands Around My Throat' can't be shown on MTV before 9.30pm.

"It's about an older woman's infatuation with strangulation," he explains. "I don't think it would disturb minors, although it's quite sexual."

INDIA

"We've both been out there lots of times and you can't help being blown away," enthuses Richard. "Because I was brought up in Africa, I think there's that mad, chaotic side to life that you miss. As an artist, it's such an inspiring place, visually, aurally. You go through forests and there are these tiny villages and in every palm tree there are these tannoy speakers with music blaring out."

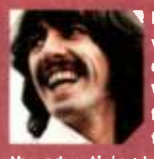
MYSTIC VIOLINISTS

Richard: "I was sitting in a café by the sea in India about five years ago and I heard this music that was really beautiful and I asked what it was and it was an album by Dr L Subramaniam."

Tim: "So Rich got in touch with him via the internet and eventually we agreed to meet last summer outside the Nike shop in Oxford Street. Then we went to his house for an afternoon in Bangalore."

Richard: "His influence went beyond the three songs he worked on. He was an incredibly spiritual person, almost guru-esque. When he was here recording a solo, he'd open his violin case, which was covered in pictures of deities and his family and he'd bless them before he played. It was like working with a genius."

THE GHOST OF GEORGE HARRISON



Richard's work with his sleeve design partner Will Beaven also flourished on the trip. "In India all the advertising hoardings are hand painted because labour's so cheap, so you get this slight bastardisation of images. We decided to design the sleeve and get it reproduced 25ft by 60ft, among these other Indian adverts. It looked amazing."

Tim: "We got there the day George Harrison died – and the very next day, right outside where we were staying, there was a huge black mural with a yellow sitar and it said, 'There goes the sun – bye bye George.' Somebody had done that overnight."

DIAZEPAM

Liam Gallagher appears on the title track of 'Scorpio Rising' singing about diazepam, George Harrison, dead cats and having a *"flashbulb head"* – although he baulked at singing a line about Nazis. "It's incredibly drugs," says Richard, "especially the bit about diazepam dreams. There's a lot of Betty Ford stuff too, that stuff about 'psychic equalisers'."

DENNIS HOPPER

Death In Vegas are currently planning a DVD, to be released next September, with every track from 'Scorpio Rising' accompanied by a short film from a variety of artists and film-makers. They hope one of them will be by Dennis Hopper, star of counter-cultural classics *Apocalypse Now*, *Easy Rider* and *Blue Velvet*. "I'm inspired by people who realise the whole spectrum of life, the dark side, the joyous side, the perverse side," says Richard. "Dennis Hopper's an artist made some great films and his photography is Billingham, who took that series of photogra (Kids *director)* Larry Clark. That sort of th

LIAM GALLAGHER

"He has got the loudest voice I've ever recorded," says Tim. "It's louder than some guitar amps. I wouldn't like to get into an argument with him. He was incredibly professional, apart from his comment about there being too many words. We did about ten takes and we were taking lines from different takes when he goes, 'Nah, I can do better than that, I'll go back in and fuckin' roar it.' And he did it in one take. That was the one we used."

CATALONIA

Richard: "I've got a residency at The Loft in Barcelona and, apart from that, there have been three weekends I haven't DJed in the past six months. Barcelona's the centre of anarchy in Europe. The Catalonian angst that's there – all the graffiti, people's attitude – it's great. It's history, isn't it?"

BUCKET OF PILLS

Richard: "There's also a really good club in Scotland called Club 69. It's under a curry house and the people who work there tell you the line-up. It's right in the middle of Paisley which is on area so it's qu One red laser pills. Th like. I Sm

> "I'm interested in the connection between Satan and rock'n'roll, but I don't sleep in a pentagram with garlic around the floor"
> Richard Fearless

Richard. "I went to the Tate recently and just found myself getting annoyed." Yet Richard's obsession with Andy Warhol continues to bubble under Death In Vegas. It's there in the band's collaborative approach, there in their ferocious multi-tasking. And if they ever move into installation art, they've already got a plan...

Tim: "We had this idea – well, not an idea because we'd never do it – but the only way you'd get music made that had never been influenced by anyone was to take someone from birth, deprive them of any external stimuli and then at the age of seven sit them down in front of a piano and a guitar. It would be interesting, but you'd probably get arrested."

Richard: "They'd probably come into the room and be wearing guitar shoes and piano key necklaces."

TOILETS

"You dry up living in one place," summarises Richard. "Going away and travelling I find very inspiring, visually and musically. The world's such a huge fucking place it's easy to get caught up hanging out with the same people and getting twatted. Things inspire you all the time – the sounds you hear in a toilet, an air conditioning unit, a fan – things everywhere."

And so, with more places to go Rich

PHOTOGRAPHY: LFI/CAMERA PRESS

WRH

THE BOYS ARE BACK IN TOWN

It may have been a vintage year for rock thrills, but Oasis aren't havin' it. On the eve of their huge Manchester homecoming, Liam and Noel tell NME why they're the real Pop Idols

Text: Sylvia Patterson Photography: Pat Pope

When Liam Gallagher was a lad, he always had chips for school dinner, sometimes with gravy, sometimes with curry sauce. Fifteen years, 36 million albums and several dimensions of extreme human experience later, he's having exactly the same; chips'n'curry, out of a paper bag, on a polystyrene plate, with a plastic fork, perched on the glittering glass-topped table of Aberdeen's poshest, *Brigadoon*-type hotel. Today's bag was brought to him; yesterday he went to the local chippy himself.

"An' I got mithered by loads of schoolkids," he chirps, "probably thought I was Gareth Gates. I don't get chips'n'curry in London, or gravy, so every time I come up here I just OD on it. Y'want one?"

And such flawless skin, too, 'ladies'. Liam Gallagher, nearly 30, and some won't want to hear this, is actually becoming better looking. Today, without the shades, and with an early night (he could rest easy, apparently, knowing the bar was open until 8am), his eyes are extra colossal, motionless deep blue discs in a white expanse, eyelashes so black there's some in-built miracle-mascara Revlon wand at work. So beautiful, in fact, they're *ridiculous*.

Noel, meanwhile, 35, wears shades 'cos he feels "like shit", hangover wrecked, but nothing "a cuppa tea an' a kip" won't cure. Nonetheless he, too, is becoming better looking; good hair, sculpted stubble, eyes beneath the shades the brightest, lightest blue. No trace here of the bashed-up face in the crash that could've killed him one month ago in the States.

"You're lyin' on a bed all smashed up," he [illegible] on a deep-pile sofa, [illegible] think, 'If I was [illegible]e a box set [illegible]ee I can't [illegible]

Noel: "He got five days off! Loved it!"

Liam: "I was pissed off about it 'cos I was halfway through a big session. And I sobered up dead quick, 'What d'yer mean car crash?!' Naah, it was heavy man and he was lucky but it's over now."

Noel: "I'm more from the Billy Connolly school of philosophy; it was funny, man. I felt sorry for me mam and me daughter an' all that but the worst thing that happened was me favourite sunglasses were smashed to bits and that proper pissed me off; me purple lenses I've had for six years, me Captain Kirks!"

Liam: "He put 'em on after, going, 'This is what I looked like when I got out the car *(mimes comedy broken specs at jaunty angle).*' One lens in, one lens out, all bent up."

This year Oasis are, evidently, invincible; new single 'Little By Little' their first true classic for years ("Top lyrics," notes Liam, correctly), second A-side 'She Is Love' unhampered by the fact the woman it was written about, Sara MacDonald, is no longer Noel's "bird".

"I can detach meself from it," says Noel. "It's the same with all songs, 'she' could mean your car, your guitar, your new pair of trainers."

Liam: "Well that's the way it is now. Heh heh!"

Noel: "In America, some idiot wrote that we were gonna ban the single coming out. '*(Imaginary phone to ear)* Uh, Sony Music? It's Noel from Oasis... me an' me missus have split up so stop the presses an' can we take it off the album?' Fook off!"

Practically five minutes back in Britain, Noel Gallagher – deeply astute culture-watcher – has already surveyed enough TV and tabloids to know exactly where the mainstream is 'at'.

"Have you noticed, now," muses Noel, "if it's not ordinary, fookin' talentless idiots from Tesco with a lisp doing reality TV shows, it's celebrities? Them c——s in the jungle, man... Why don't they put *Fawlty Towers* back on on a Saturday night? It's hilarious, though: Geri [illegible]iwell going '*(Primly)* Y'know, I just don't [illegible]u've got the X-factor.' What's that all [illegible] to say there's no better mental [illegible] Halliwell goin' through George [illegible]s looking for chocolate cake. [illegible]kin' paper

Liam: "They're all c——s, all of 'em. Actually I don't like this interview already, 'cos everyone's a c——! Everyone'll be goin', 'Here's them two pair o' bastards comin' again!'"

Noel: "Ten minutes in and we're already slagging off bimbos in bins! Why can't we just be like everybody else?"

NME: Lancashire County Cricket Club's ground in Manchester, 50,000 people a night; triumphant homecoming or just another gig?

Noel: "Well, they're the biggest gigs we've done since Knebworth. We've played to 470,000 people in Britain this year. And there's loads of kids. At Finsbury Park I'm looking out and there was nobody I could see even approaching 30. I was talking to a woman today an' she said, 'Can I have an autograph for me son, he went to your concert last night and it was his first gig, he's been putting off going to a gig until he sees Oasis first.' He came back in tears. Him and his brother – teenagers – at their first gig. Let's hope they go an' start a band."

Liam, chips aloft: "That's the main thing."

When you go back to Manchester, does it feel like coming home?

Noel: "I love it, me. I go up every Saturday when City are at home, if I'm in England. If I didn't have a daughter that lived in London, I'd move back there. Your mates you grew up with are still exactly the same, still smoking weed, 'Ariight?' and they greet you like you've never been [illegible] the telly. You walk [illegible] the town centre [illegible]ink, 'There's

> **"We need a new drink. The drink should be called C——. A proper c——'s drink"**
> **Liam**

actually no paparazzi, no journalists, they don't live 'ere.' I could take me pants down, walk up Market Street, naked, with a Nazi hat on; everyone'd be like that, 'Look at that knob'ead.'"

For the aliens beamed down on their holidays, how would you describe the Mancunian attitude?

Liam: "Someone who don't give a fuck but actually gives an extremely large fuck. Someone who doesn't care, but really does. More than anyone who apparently does care."

Noel: "Back in the day when the Royalists got as far as Manchester, everyone went, 'Fookin' what king? That bloke in tights? No chance, we'll have a house of common people.' I think we're like Italians. Ever been in a roomful of Mancunians? Whoever's the loudest is right."

Spike Island, Haigh Hall, other northwestern legends; how will these 'cricket' shows compare?

Noel: "Well, we're the best live band in the world, bar none, so it's all about the weather. If it stays dry it'll be monumental."

Liam: "Spike Island was fookin' shocking. Shite, man. But I just wanted to see their heads onstage and get pissed with me mates. Looking back, the music side was rubbish, but the gathering was top."

Noel: "I was looking at some footage the other day and I was nearly in tears, man. They looked the bollocks, apart from Mani of course, in his ponytail. Bonehead had a Transit van that was painted in Jackson Pollock-style and they all watched the gig on top of the van. I went with me girlfriend and managed to blag it backstage – first time I'd ever been backstage – boring as fuck, loads of people stood round

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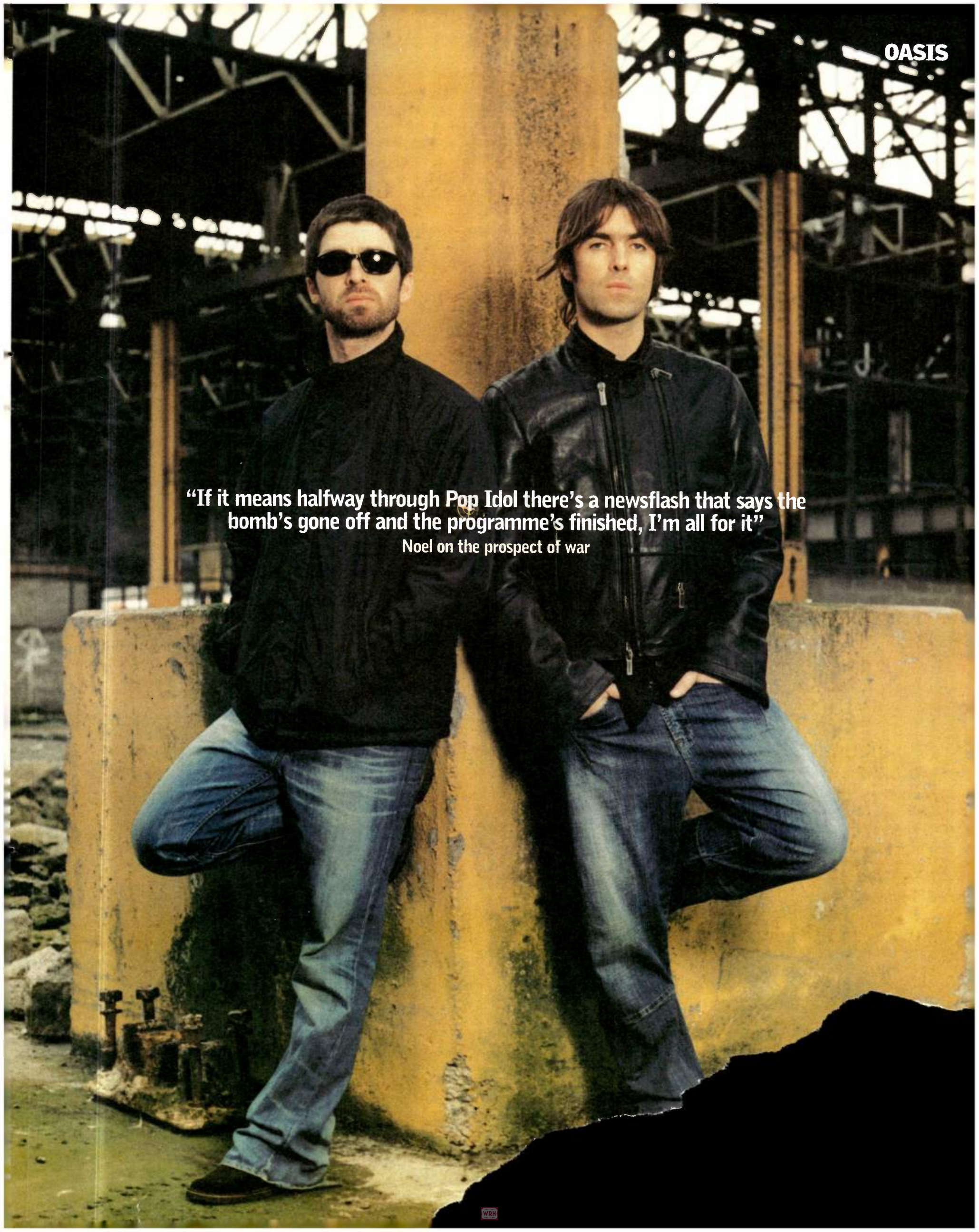


"If it means halfway through Pop Idol there's a newsflash that says the bomb's gone off and the programme's finished, I'm all for it"

Noel on the prospect of war

THE GIGS THAT MADE MANCHESTER GREATER

The Stone Roses, The Verve and – of course – Oasis... We raid the NME archives for three home-coming concerts that became the stuff of legend Text: Jason Fox

Spike Island was the high tide of baggy, just as Woodstock is remembered for its hippies and the Phoenix Festival for the fact that no-one ever went

MANC GIGS

Manchester is a city programmed to party. As the closing ceremony of the Commonwealth Games proved, this is the only place on Earth whose idea of entertaining a global television audience of millions is to play the Happy Mondays' 'Step On' at deafening volume while 500 children covered in paint run riot in the (inevitable) sheet rain. Manchester could throw a party further than most southern towns could even lift it.

Stranger still, Manchester is also a place where generations of musicians, fuelled only by Woodbines and Boddingtons, have shaken the rock world to its foundations thanks to a combination of jangling guitars and 'sardonic' humour. Without Manchester, there would have been no Smiths, no Stone Roses, no Oasis, and, clearly, no formal introduction to the 24-hour party people. On the other hand, we'd never have encountered James, Northside or One Lady Owner.

Time then, in the feverish run-up to the mega Oasis/Ashcroft bash at Old Trafford, to look back at some euphoric northwestern revels past. Rock may not have changed for good on account of the dark satanic thrills remembered here, but it most definitely put on its smelly old school trainers...

THE STONE ROSES AT SPIKE ISLAND – MAY 27, 1990

WHAT HAPPENED?

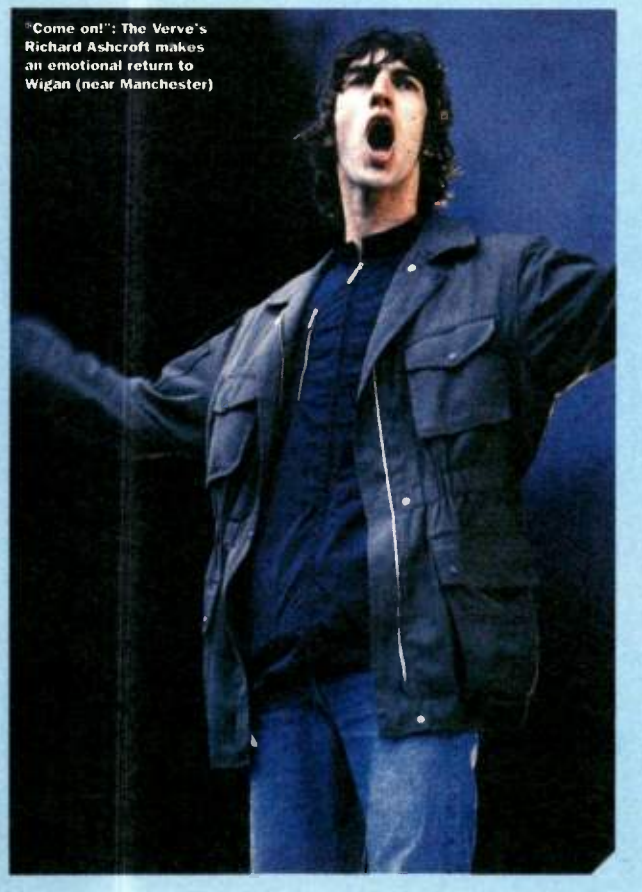
Such was the Roses' unstoppable momentum in spring 1990, general opinion was that the band could quite happily stage their next gig in a disused chemical dump miles from anywhere and it would still be heralded as the modern-day equivalent of Jesus' entry into Jerusalem. So when they announced that following Ally Pally their next show would be at a 30,000-capacity event on some polluted wasteland near Widnes, barely anyone raised an eyebrow.

Yet Spike Island has taken its place in rock history as the high tide of baggy, just as Woodstock is remembered for its hippies and the Phoenix Festival for the fact that no-one ever went there. Here for all to see was the proof that acid house culture had swept through rock'n'roll completely and that the mad, bad, beautiful '90s were finally underway. Black clothes, student unions and standing glued to the walls of indie clubs listening to The Wedding Present were out, and paint-splattered Kickers, warehouse parties and dancing like a gibbon on Domestos were in.

Suddenly northern kids who would previously have been deadly enemies on account of traditional loyalties at either end of the M62 found themselves bonding over 22-inch flared jeans, floppy 'Reni' hats (for sale onsite!) and a collective disbelief at the ropey support provided by Gary Clail's On-U Sound System.

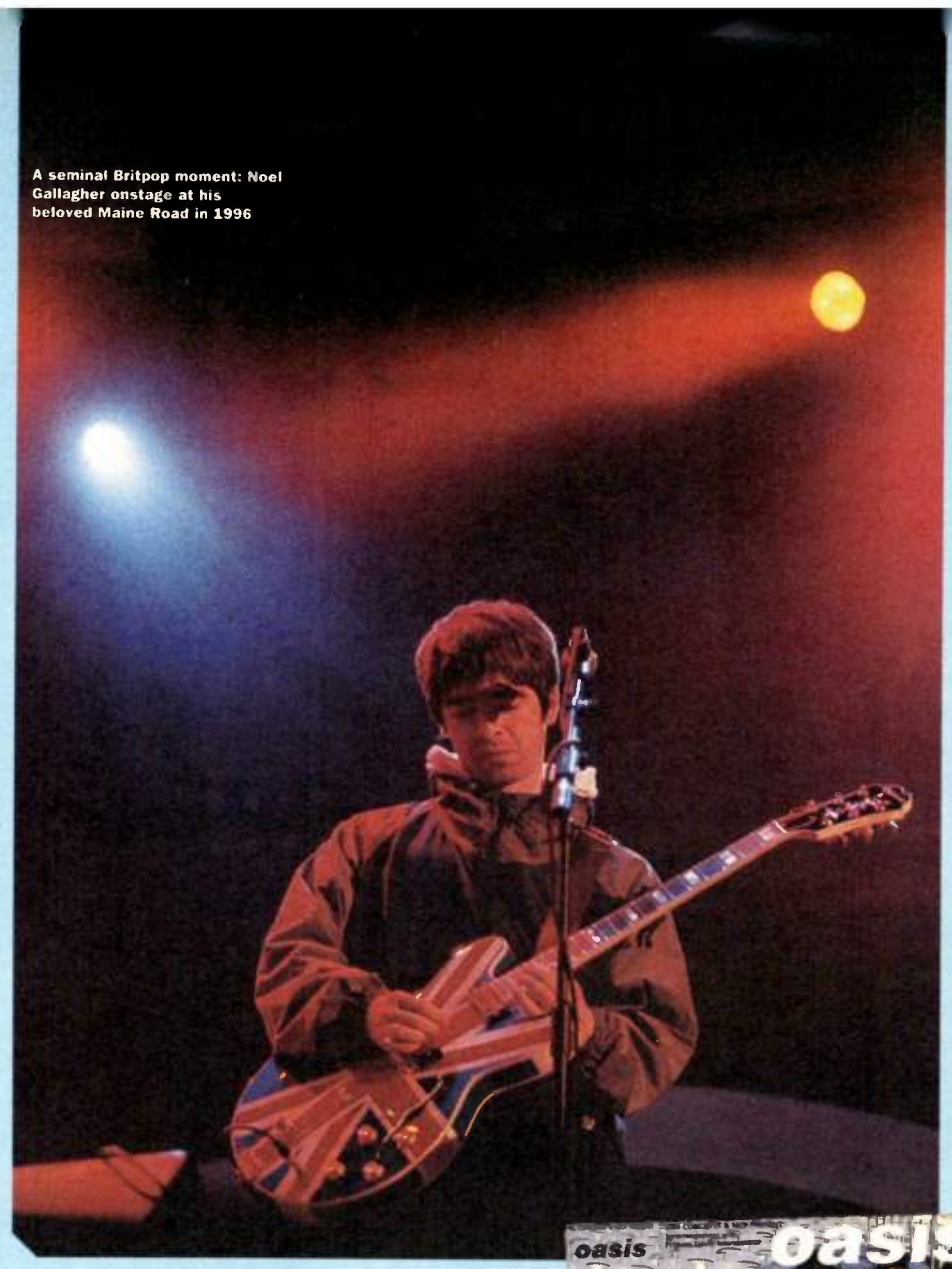
Loath to indulge in archaic 'rock'n'roll' antics, the Roses came onstage at 9pm prompt. Hampered by a PA intent on only allowing half the crowd to hear what was being played onstage, the gig threatened to turn into a vast anti-climax until the Roses slowly built up the momentum with storming renditions of 'Sugar Spun Sister', a Hendrix-like 'Standing Here' and of course, a transcendental 'Fools Gold'.

> **"We've been saving it all up for this moment... Eight fucking years and here we are"**
> **Richard Ashcroft at Haigh Hall, 1998**



"Come on!": The Verve's Richard Ashcroft makes an emotional return to Wigan (near Manchester)

PHOTOGRAPHY: JUSTIN THOMAS/ANDY WILLSHER/ALPHA



A seminal Britpop moment: Noel Gallagher onstage at his beloved Maine Road in 1996

By the time Ian Brown balanced a blow-up globe in the palm of one hand during 'What The World Is Waiting For', even the tabloid hacks got the symbolism. Following a final 'I Am The Resurrection' the band swaggered offstage, prior to one final eye-popping surprise. "Before the hum dies down, a £1,000-a-minute firework display explodes New Age spirals into the sky, sending ecstasy-friendly members of the crowd into bliss," reported a heavily dilated *NME*. The Roses had played the biggest show of their career, and gained themselves a place in rock history. Their star would never shine so brightly again.

CONCLUSION

It was the end of the show and the beginning of an era. 'Puff' and pills were in; booze was out, and those that were there swear it felt like never again would rock gigs be populated by pissed up goons swaying unsteadily toward Somme-like portaloos. One local councillor even made headlines when he called the whole event "an island of sanity".

OASIS AT MAINE ROAD – APRIL 27-28, 1996

WHAT HAPPENED?

Those in the know could probably tell you that the most explosive performance from the Gallagher brothers in their hometown came at a private performance in the Back Bedroom, Burnage when a teenage Noel discovered the word 'L A I M' scratched with a compass into his beloved copy of The Jam's 'All Mod Cons'. The rest of us will have to make do with their legendary show at Maine Road in April 1996. As leading anthropologists have since noted, never has there been such a mass gathering of 'check-shirted man' (untucked variety) arrhythmically swaying in a built-up area.

With a chaotic American tour just completed involving onstage tantrums (Liam) and offstage walk-offs (Noel), the scene was set for a potent cocktail of classic Oasis bad behaviour. Such was the scramble for tickets that outside, friendly touts were offering them at the knockdown price of 400 quid a throw.

In the Executive Restaurant on Level Six of the Kippax Street Stand, meanwhile, the very cream of the cultural liggerati gathered for a two-day beano: Noddy Holder, Sonya from Echobelly, Angus Deayton (who made the journey from London by black cab, the scamp!), Alex 'Hurricane' Higgins, Julia Carling, Gary Pallister, Kathy Lloyd, Ryan Giggs. We could go on. History tells us that those actresses whose devotion to the strictures of Lee Strasberg means that they will forever be known as Jacqui Dixon and Katie Rogers from *Brookside* also joined in the revels.

If Britpop ever had a benchmark occasion, then Oasis at Maine Road was it. Arriving onstage in front of a rabid 40,000-strong crowd at 8.30pm, Liam introduced himself with the immortal line "Fancy a shag?" and continued to mine a seam of gobbl[illegible] at t[illegible] about "three guys who are gonna kidnap me" and about the life of world-famous haberdasher Johnny Roadhouse ("I told him, don't trust Johnny Roadhouse, not on a day like this. Get your gear out of the catalogue..."), he re-established his awe-inspiring mantle as a Mancunian Peter Cook disguised as Shaggy from *Scooby Doo*. All the while, singing like John Lennon struck down with a nasty bout of Tourette's.

CONCLUSION

Maine Road became the archetypal, belligerent Oasis event. 'Live Forever' never sounded so epic. 'Champagne Supernova' never so much like 'Stairway To Heaven' for lager eaters. Suddenly stadium rock – outlawed since U2 – made sense again. Music to accompany advanced liver treatment never sounded so good.

THE VERVE AT HAIGH HALL – MAY 24, 1998

WHAT HAPPENED?

"I was walking to [illegible] won't come back" stick-thin [illegible] on 'St[illegible]

out of Wigan in search of the neon lights of the Smoke in 1995. If, on the other hand, somebody were to lay on a bash for him at the local Victorian stately home attended by both the mayor and 33,000 adoring fans worshipping at his loafers then, yeah, well, he might just reconsider.

For such was the occasion in May 1998 when The Verve, in the wake of the phenomenal six-million selling success of the almighty 'Urban Hymns', took their rightful place among the überlords of Britpop with their hometown bash at Haigh Hall. The fair folk of Wigan, Greater Manchester, hadn't seen a show like it since George Orwell turned up in search of the nearest pier. So demented at the prospect were the ale-crazed army outside, that 50 hardy souls attempted to vault the perimeter fence and missed the main arena, almost finding themselves onstage instead.

Meanwhile, the party raged on. Seventies folkie John Martyn, The Verve's choice of opening act, was bombarded with pies and cries of, *"Who the fucking hell are you?"*, while Californian show-stopper Beck flattened the crowd with a set combining, as *NME* put it, "everything from diseased cha-chas to bleak and bruised harmonica blues".

Which, of course, set the perfect tone for The Verve's onslaught of touchingly lugubrious sing-alongs interspersed with the occasional thermonuclear space jam.

For perennial outsider Ashcroft, Haigh Hall was more than just a celebration; it was an exorcism of all the demons which had driven his frazzled vision in the first place. Never has anyone looked hungrier for recognition than Wigan's undernourished pop-prophet, and Haigh Hall provided him with a feast.

"We've been saving it all up for this moment right now," he declared poetically. "Eight fucking years and here we are!"

The oil-slick surge of 'Catching The Butterfly'; the kitchen-sink-in-space ballad 'History'; The Verve's histrionic blues rock was perfectly suited to such a setting. Justice and redemption were the order of the day. When Richard announced, "this song has been stolen" before 'Bittersweet Symphony', it took a few seconds for the crowd to realise that he didn't mean he'd swiped the Rolling Stones string-sample to base his modern day blues on, but that the Stones' organisation had stolen the publishing rights from him. It was that sort of night.

CONCLUSION

Haigh [illegible] Ash[illegible]

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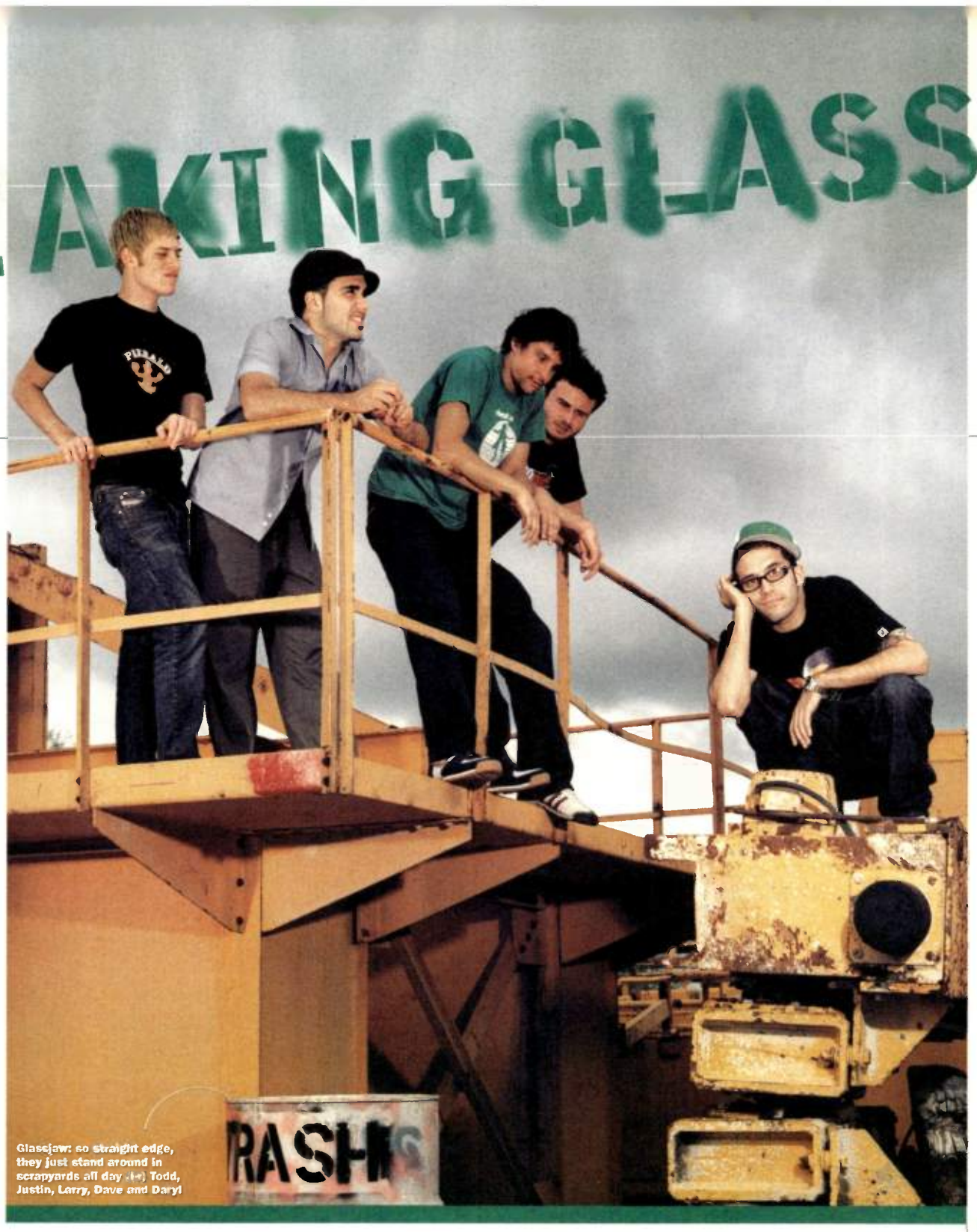
BREAKING GLASSJAW



Glassjaw: so straight edge, they just stand around in scrapyards all day. (l-r) Todd, Justin, Larry, Dave and Daryl

After a tough start, the Long Island straight edgers' new album is set to push the reluctant heroes into the spotlight

Text: Pat Long Photography Pat Pope

"We were young. Young, naïve, fucking idiots."

Amid the cans of Sprite, *Sopranos* DVDs and collection of hardcore porn flicks (*Ass Worship*, *Flesh Hunters 3*) that clutter their tourbus, Justin Beck, guitarist with Long Island quintet Glassjaw, is telling the story of how his band almost split up. "We never thought that there'd be so many people out there just waiting to take advantage. It got to the point where we *hated* each other. We wanted to kill each other."

He looks out of the window, where, in torrential rain, a couple of hundred forlorn-looking fans are milling about in front of Ozzfest's second stage while Andrew WK gamely punches the air. Despite the fact that Glassjaw are onstage in half an hour, it's still only 11am: bespectacled frontman and '80s new wave fanatic Daryl Palumbo is still wearing his boxers. In addition to the crudely crafted 'Sick' tattoo on his scrotum that he proudly shows *NME*, last night one of the crew shaved Daryl's chest in the shape of a face. When he moves his arms, the face winks. It's unnerving.

"We never knew that the label we signed to would be so bad," continues Justin, pulling the hood of his Elvis Costello sweatshirt over his ears. "They said they'd look after us, but turned out to be like the alcoholic mom who knows you're allergic to chocolate doughnuts, but gives you chocolate doughnuts every day for lunch. And nothing else." As Glassjaw's roadies debate over which guitars to ruin by playing with them in the rain, Justin sighs again: "We always seem to get shafted by the crapstick."

Crapstick or not, things are starting to pick up for Glassjaw. Imminent second album 'Worship And Tribute' has caused a massive fuss in the hardcore underground (one London record store reported selling 200 copies a week on import alone) and anticipation for their October dates with Lostprophets is feverish.

NME joins the band for the penultimate date of Ozzfest in San Anto[illegible] heart of [illegible]r.

'Everything You Ever Wanted To Know About Silence' was the first) were produced by Ross Robinson, the architect of nu-metal, but they are a proud product of the fundamentalist New York hardcore scene and still carry the code of ethics that their time trailing around squats and divey bars has instilled. Justin and Daryl are straight edge (a philosophy that grew out of the early-'80s punk/hardcore scene, whose proponents eschew drugs, alcohol and casual sex) and all of the [illegible]d – completed by guitarist [illegible] drummer Larry [illegible]y bass player [illegible] struggling with some aspects of their burgeoning success.

"My first signing session freaked me out," says Justin. "I had an attitude about it, like, 'We're hardcore kids, we don't *sign* stuff.' You know, we were brought up in this environment where, whether you're in the band or in the audience or selling T-shirts, everyone's just as important as everyone else. We were at this show and this girl asked me to sign her tit. When I told her that she should have more respect for herself, she started screaming at me that I was some fucking rock star and too good for her."

> "[illegible]sked me to sign her tit. When I told [illegible]re respect for herself, [illegible]" Justin Beck

The first label that Glassjaw signed to fucked them over.

"Ross brought us to the label," explains Beck. "Then when he found out all the fucked-up shit that was going down, he spent two years using all his time and all his lawyer's time in getting us out."

Trapped on a label that didn't understand them, the band were forced to record 'Worship And Tribute' in secret. Part of what fuelled their fire was the way that the label had treated them.

"I'm an open guy," says Daryl of his lyrics. "I'm not the type of dude that'll be all vague about something so that people don't know what I'm talking about. I don't care. Everything from telling you all kinds of stuff to getting naked in front of people at parties, I'm just like a kid who's won't lie about shit for the sake of saving people's feelings."

This forthright nature's got him into trouble. Much of 'Everything You Ever Wanted To Know About Silence' was informed by a messy break-up. Daryl admits he could've dealt with it better, but listening back the lyrics make for a pretty depressing experience. Almost all of the songs address a *'whore'*, while 'Lovebites And Razorblades' (*"You filthy whore/Who you fucking now?"*) leaves a particularly nasty taste in the mouth.

"I wasn't misogynist," says Daryl. "Ross was pushing me in the studio and making me so mad that I was saying dumb shit. I wasn't conscious of what I was doing and I didn't make enough of an effort to be respectful."

It's hardly a convincing defence, but Glassjaw are a band of contradictions. Get past the circle-jerking boys-in-the-band laddishness and they're funny, welcoming company. Daryl reckons that their easygoing nature makes them an easy target for the 'haters', mind.

"Kids can be fucking cruel," he whinges. "It's like people resent me or something. Like as soon as you do well, people start thinking it's OK to hurt your feelings."

But Glassjaw are far from just another bunch of bedwetting emo crybabies. 'Worship And Tribute' builds on the culty cool of their first album in a tirade of crunchy, metal-infected hardcore angularity, tempered with small moments of melodic introspection.

Later, at the truncated gig, Daryl walks on the heads of the crowds like "a little Dago Jesus", while the rest slip around in the three-inch deep water. Even in the rain, they're fearsome. When they come offstage, the sun doesn't exactly start shining, but the rain lets up and there's a sense that the gods are beginning to smile on Glassjaw.

THE ART OF GLASSJAW

Glassjaw aren't just the year's most exciting hardcore band: guitarist Justin Beck owns successful band T-shirt distribution company Merchdirect, while they all design their covers, like 'Worship And Tribute''s superbly innovative transparent record-player sleeve.

Says Beck: "We thought that the idea of just showing the music – no politics, band shots or any of that kinda shit – would be cool. It's the music that really matters in the end, anyway. I was kinda waiting for someone to say that it had been done already, but it hadn't, so... it's genius!"

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PHOTOGRAPHY: CHRIS TERRY

SEE THE LIGHT

CASSOCK-CLAD CULT'S EUPHORIC DEBUT

THE POLYPHONIC SPREE
The Beginning Stages Of...
(679 RECORDINGS)

When you're dealing with 25 Texans in white robes, it's pretty impossible not to mention you're dealing with 25 Texans in white robes. While the freakish configuration of Tim DeLaughter's "choral symphonic pop band" has made them one of this year's most remarkable live spectacles, this album brings joyous proof that they're not just a novelty outfit in novelty outfits. Rich in nature's own euphoria, 'The Beginning Stages Of...' is a hit of orchestral serotonin, a huge, humane record that could airlift the gloomiest soul from the Slough Of Despond. Never mind the cassocks, here's The Polyphonic Spree...

While the sweet fighting men and drumstick-thin hipsters behind rock'n'roll's recent wonders are an ongoing delight, it's good to hear music at such odd odds with the prevailing aesthetic. The Polyphonic Spree have as much to do with cool as they do with making a profit through touring: their surge of instruments and voices is utterly unabashed; strings, flute, tablas and brass overwhelming all fashion's checks and balances. If that's not unruly enough, they've even admitted to being religious – wicked old rock'n'roll might stage the planet's most fantastic freakshows, but that's still considered *weird talk*.

Yet whatever your worldview, this music is divine. In fact, so contagious is their enthusiasm, you could start thinking that black-clad nihilism has kept music to itself for way too long. Whether singing *"Hey! It's the sun! And it makes me shine!"* over a glorious crash of bells and tambourines, making 'Soldier Girl' quiver with ethereal bliss, or blue-skying through 'Reach For The Sun', the Spree undertake the most fabulous cosmic explorations this side of Wayne Coyne's beard. And if positive vibes have you reaching for your Kalashnikov, here they're enhanced by moments of profound melancholy. *"Son, suicide is a shame"*, sings DeLaughter on 'It's The Sun' without sounding like a self-help freak, while the woodwind hush of 'Days Like This Keep Me Warm' heals the cynic like a hand on the forehead: further evidence God is just Brian Wilson sitting on a cloud.

When they have their own TV channel, your credit card number and all your earthly goods, it might not seem so innocent. For now, though, the good news starts here.

Victoria Segal **9**

THE POLYPHONIC SPREE ARE CURRENTLY LISTENING TO

Various 'Robin Hood Soundtrack'
(DISNEY)
Tim DeLaughter: "I enjoy all the songs by Roger Miller. I like his playfulness."

Yes 'Fragile'
(ATLANTIC)
"This is one of the first bands I ever got into. I can safely say it's one of those albums I can always enjoy whatever the moment."

Danielson Familie 'Another Joke At The Ol' Choppin' Block'
(SECRETLY CANADIAN)
"I think brother Da… has on…

In prog they trust: Spree favourites Yes celebrate their first picture in *NME* since 1976

COSMIC ROUGH RIDERS
Pure Escapism (POPTONES)

Scots janglers' rarities

They may be as fashionable as camel hair cassocks, but to ignore Glasgow's Cosmic Rough Riders is to miss out on some of the finest jingle-jangle folk-pop since The Byrds hung up their bongs. 'Pure Escapism' proves there's gold in the foursome's hitherto-forgotten pop mine, with B-side 'Camera Shy' and the previously unreleased 'Laura Nyro' spiralling like smoke from a Woodstock campfire.

When not making like The Grateful Dead's undertakers, their bluff sincerity and cable-knit harmonies are the perfect antidote to the mainstream's empty fizz.

Sarah Dempster **7**

MR SCRUFF
Trouser Jazz
(NINJA TUNE)

Fashionable Manc pseudo-jazz

To hip and superficial über-trendies the country over, Mr Scruff is so cool he needs an exclusion zone around him. Mere mortals, however, might point out that there's a large gulf between playing other artists' tunes and coming up with your own. So, while Manchester's Andy Carthy – for it is he – might be a champion DJ, his th… residual tell-ta…

WHAT THE FOLK?

PINT-SIZED TROUBADOUR IN STRIPPED-BARE MODE

BECK
Sea Change
(GEFFEN)

No freakout funkadelia, no cosmic-cowboy wordplay, no postmodern termites chewing on the splinters of cutesy-kitsch pop culture. A Beck-to-basics album of languid folk-rock confessionals is probably the last thing we expected from the zeitgeist-surfing Yoda of millennial meta-cool, so naturally that's what he has delivered. And, crikey, it's a bit serious.

Last time his comet swung around, in 1999, Mr Hansen was grooving on uptown sex-god dynamics with the impeccably shagadelic R&B dazzle-fest 'Midnite Vultures', which demolished critical debates about his ironic detachment with an audacious orgy of joyous plastic soul. Never mind the insincerity, just taste that cheese overload. But now, reeling from relationship turmoil and a rumoured conversion to Scientology, the pendulum swings back.

Straight-talking and sombre to the max, 'Sea Change' oozes songwriterly craft and mid-life maturity. The mask slips to reveal – what? Another mask, only a more convincing one.

Radiohead favourite Nigel Godrich produces, as he did on 1998's more eclectic 'Mutations', although polished traditionalism prevails over studio mischief. From the twangsome opening dream-glide of 'The Golden Age', these arrangements are muted in the manner of some early '70s folk-rock troubadour getting his head together after a decade-long cocaine binge, with little of the pick-and-mix sonic buccaneering of Beck's back pages.

The stand-outs are short and simple – like 'Lost Cause', a few lines of cool regret wedded to a nursery-rhyme strum which grows in emotional stature with each play. Or 'Already Dead', whose pastoral finger-picking and rueful reflection comes closest to the early-'70s Britfolk blueprint Beck has claimed for the record.

But about halfway through 'Sea Change', the unchanging twilight starts to feel a little oppressive. Chief culprit here is mid-album millstone 'End Of The Day', which groans and lumbers with a vaguely defined sense of weary ennui for an eternity, too slight in frame for its ungainly and nondescript tune.

Close behind in the check-your-watch stakes is 'Sunday Sun', a sluggish semi-orchestral power ballad whose intended sense of gravitas gets bogged down in an Oasis-esque chug-out finale.

So yeah, Beck without masks sounds like a grand notion. But in practice, 'Sea Change' demonstrates why he needed those theatrical gimmicks in the first place – he simply lacks sufficient melodic gumption or lyrical charisma to carry off such unadorned 'authenticity' over the long haul.

His decade-long ride from beatbox hobo to postmodern soulman may have fizzed with crazed ambition and exhilarating exotica, but this is a rainy afternoon album – quietly affecting, occasionally sublime, but dangerously nice. Be careful what you wish for.

Stephen Dalton **6**

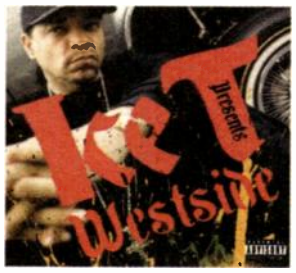
THIS ALBUM CONTAINS...
Ancient Gram Parsons albums with coffee-stained sleeves – 15 %
Travis B-sides – 9 %
Loony-tunes sci-fi novels by L Ron Hubbard – 4 %
Lynyrd Skynyrd's 'Freebird' – 6 %
Bonfire of old love letters and ripped-up holiday snapshots – 14 %
Heartbreaking desert sunsets – 18 %
Frantic phone calls from Winona Ryder – 13 %
Existential soul-searching – 21 %
FREE INDEED

SPOON
Kill The Moonlight
(12XU)

Indie losers come good

Perennial underdogs, Texan quartet Spoon have spent the best part of the last decade in a curious no-man's land. Never achieving commercial success nor any kind of culthood, they just sort of *exist*, providing sweet succour for the handful of people who think that, say, Guided By Voices are overproduced sellouts.

It's fortunate, then, that 'Kill The Moonlight' [illegible] more [illegible]us



VARIOUS
Ice-T Presents Westside
(OBSESSIVE)

Hip-hop pundit reminisces in style

Or, 'Now That's What I Call Bitches And Money, Vol 1'. Very much the Simon Schama of gangsta rap, Ice-T is always on hand when Channel 4 need someone to dispense Los Angeles street knowledge, and now he's compiled a historical soundtrack to West Coast hip-hop.

Oh, those were the days, OG. When a gentleman could cruise the 'hood in his ride, chill with a blunt, perhaps form a liaison with [illegible]bomb-ass 'ho. This was the [illegible]r Dre and Tupac, [illegible]and of Ice-T [illegible]hest man [illegible]able

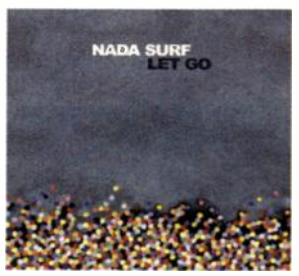
LOW
Trust
(ROUGH TRADE)

Sleepy Mormon trio rock out. Softly

There's no escaping it – the sixth album from Low rocks. Sure, it rocks quietly, intermittently. But forget the received knowledge that says these Minnesotan minimalists have resolved to spend eternity teasing hushed chords from their instruments with a stoicism once reserved for Soviet state funerals: a quick spin of 'Trust' reveals a ruddy, joyful streak, from the invincible Velvets drone of 'Canada' to the hearty Boys' Brigade march of 'Last Snowstorm'.

As if chastened by excess, Low reserve an occasional tendency to retreat into the ornate, funereal folk with which they made their name. But 'Trust' is a reaffirmation of far more than a [illegible]: it's a commitment [illegible]

8



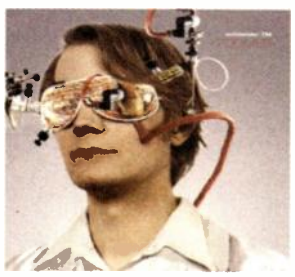
NADA SURF
Let Go
(HEAVENLY)

Lazarus-style comeback for tuneful New York trio

Some bands are born great, some achieve greatness and some piss about in obscurity for years until greatness trips blindly over them. Such is the story of Nada Surf, a name that'll send twinges through the gammy legs of veterans of the Britpop Wars thanks to their 1996 Weezer-with-real-friends hit 'Popular'.

Six years of major-label hard knocks and not getting to touch any girls have bludgeoned their inner Frat King brat out of them, and they return as love-clobbered emo-dours ('Blonde On Blonde', 'Inside Of Love') who turn into Jimmy Eat World during each full moon ('The Way You Wear Your Head', 'Happy Kid'). In the celebrity survival programme of past-it indie clingers-on, Nada Surf are Tony Blackburn.

Mark Beaumont **7**



SCHNEIDER TM
Zoomer
(CITY SLANG)

Berlin sound scientist's peculiar triumph

Dirk Dresselhaus, the brain-in-a-jar behind Schneider TM, is the kind of person who gives ethical scientists nightmares. Not happy with releasing an electronic mutation of 'There Is A Light That Never Goes Out', his second album 'Zoomer' features a track called 'Frogtoise', inspired by a dream of splicing together a frog and, yes, a tortoise. By practising futuristic gene therapy on Tarwater and Mouse On Mars, he lets evolution run wild, amphibious beats and blips trailing primordial ooze across the titanium lines of his musical lab.

His all-new patterning might be against nature – the electronic lungs of 'Hunger', the airless delirium of '999' – but it's often very beautiful. If you find you've grown an ear on your back, however, don't be surprised.

Victoria Segal **7**

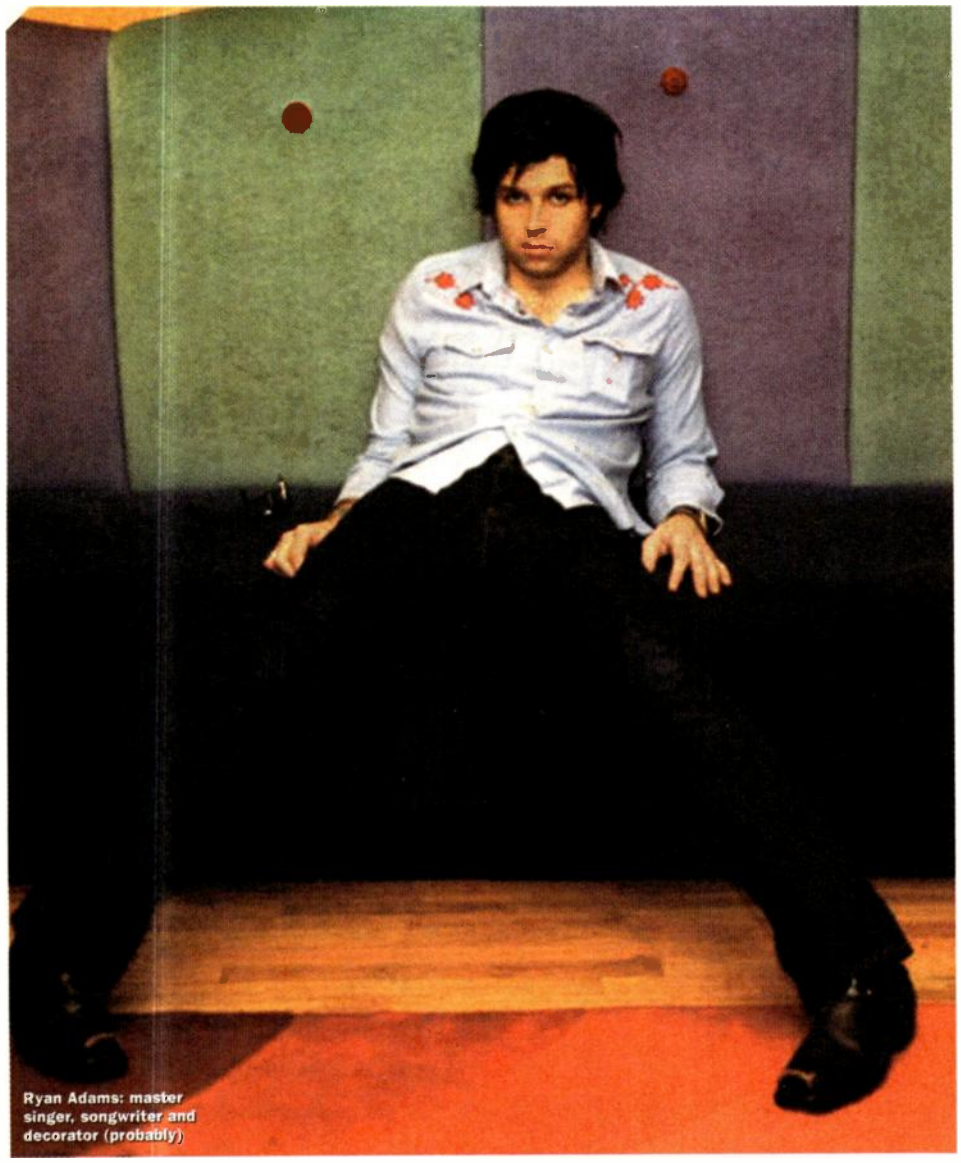
SIZZLA
Ghetto Revolution
(GREENSLEEVES)

Prolific Ian Brown-approved toaster's latest effort

Are Sizzla's awesome gifts being strangled by his demented productivity? 'Ghetto Revolution' is the 25-year-old Jamaican's *16th* album of fire'n'brimstone reggae in seven years. Even in the context of reggae's high turnover, Sizzla has run the risk of unleashing one too many hails of righteous indignation for yonks.

'Ghetto Revolution' is not, however, a bad record. His ability to switch from furious rage to tender joy to awestruck wonder in one line has not diminished. But 'Ghetto Revolution', anticipated as a historic collaboration between modern reggae's greatest singer and veteran rhythm section Sly & Robbie, sounds thin, automatic. It's an average album by an exceptional talent. Never mind. There'll be another along in a minute.

Ted Kessler **6**



Ryan Adams: master singer, songwriter and decorator (probably)

RYAN MIGHTY

EMBARRASSMENT OF RICHES WHITTLED DOWN TO ONE ALBUM

RYAN ADAMS
Demolition
(LOST HIGHWAY)

Ryan Adams is a master at covering all the bases. He's a frequently dropped name, but still cultivates a persona of the man in the street. He's alt.country's brightest new hope, but also no stranger to mainstream acclaim. He's friends with Elton John and Starsailor alike. When you learn he's been out with Winona Ryder, too, it becomes obvious – this is a man who can fit in anywhere.

'Demolition' shows Adams isn't afraid of applying these same traits to his music. An album with as tangled a history as any character in one of Adams' songs, it's a testament both to his prolific talent and ease with a variety of styles. Basically, the story's this: last year he made enough music for several stylistically very different albums, and this being unmanageable by any record company standards, the material's been whittled down. Were this being released in 1967, it would be called 'The Many Sides Of Ryan Adams'.

And very good most of these sides are, too. Ranging from heavy rock – reminiscent of much-underrated '90s grunge-soul merchants The Afghan Whigs – to quiet and massively depressing acoustic ballads, 'Demolition' shows that Adams can turn his hand to just about anything. He'd probably make a fair job of tiling your bathroom. Still, he has a quality which keeps him on the right side of being a jack of all trades, and master of none.

It could be the voice, of course. Quite in opposition to the ballsy rocking-out that characterises the likes of 'Nuclear', Adams has a sweet, reedy voice which anchors all this in an ingenuousness that it might otherwise have lacked. Moreover, every song on here, whether it be cosmic country ('Hallelujah'), or aching ballad ('She Wants To Play Hearts') is performed with the same guts and the same wounded heart. A first-class passenger and jetset troubadour he may be, but he still carries the same baggage.

'Demolition' finds Ryan Adams in a fittingly traditional musical setting – at a crossroads. Which road he walks down next may be difficult to predict, but the journey is sure to be a thrilling one.

John Robinson

8

RYAN ADAMS IS CURRENTLY ENJOYING

NME (IPC, EVERY WEDNESDAY)
"First of all, I fucking love you *NME*. I walk 12 blocks every Tuesday in NYC to buy a new issue. The Strokes interview was side-splitting. I'll love this magazine for a long fucking time even if you write crap reviews of my music for the rest of my life. Please can I have a subscription now?"

Coldplay 'A Rush Of Blood To The Head'
(PARLOPHONE)
"I got the new record. We listened to it and I decided that 'God Put A Smile On Your Face' is nearly too much for me to handle. Fuck you Coldplay for being that good."

Pulp 'We Love Life'
(ISLAND)
"I think it's witty, sarcastic and it makes me feel like pulling a prank on somebody."

The Smiths 'The World Won't Listen' (WARNERS)
"I would have said 'Louder Than Bombs' but for some reason, because I live in America it's harder to get 'The World Won't Listen' and it has different mixes, apparently, than 'Louder Than Bombs'. I can't get enough of Morrissey and Marr. Why won't they just fucking make a record?"

DISTURBED
Believe
(WARNERS)

Disturbed's second album. Hooray!

Combining tired-sounding blast-beats with woefully derivative guitars is a mug's game, but Disturbed are obviously possessed of real vision: hiring baldy frontman David Draiman was a masterstroke. It's down to his efforts that the Chicago quartet set themselves apart from the nu-metal rank and file, simply by continuing to employ a singer of almost heroic ineptitude.

Because David – not content with wearing leather jerkins and looking like the fat one from Aqua – likes to rap. Worse, when he's not rapping, he's growling in what can only be described as a constipated fashion, venting his anger with the raw, unconstrained fury of your dad getting slightly peeved because MFI opens late on a Sunday. David: those about to mock salute you.

Pat Long

2

FATSO JETSON
Cruel And Delicious
(REKORD)

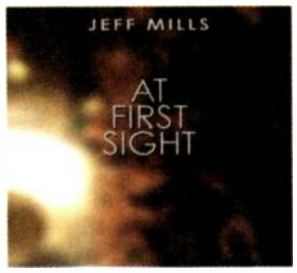
Veteran QOTSA hangers-on

Lovers of new albums that sound like old Sabbath records may be nebulously aware of stoner-rock veterans Fatso Jetson. Desert-rock alumni from those golden, hazy days of 1995, 'Cruel And Delicious' is their fourth(-ish) album and ploughs the sandy furrow between the heads-down, cocks-out sludge of QOTSA and the more eclectic hardcore of the Minutemen – whose 'Corona' is the theme tune for *Jackass*.

Mario Lalli provides the outraged farmhand vocals, reviving the odd unpleasant memory of the Dead Kennedys' Jello Biafra, as the Jetson live out their favourite Ted Nugent fantasies. Another little crackle in the run-off groove of hard rock history, Southern rock heroes Lynyrd Skynyrd may have been partially wiped out in an air crash, but their memory lingers on.

Jim Wirth

6



JEFF MILLS
At First Sight
(REACT)

Classic techno wizardry

A Detroit techno elder statesman soon to have his own section in the state's History Museum, Mills has stayed on the cutting edge by ignoring musical development. Take the meticulous, quasi-house 'At First Sight': closer to the more recent 'Every Dog Has Its Day' than his unforgiving earlier records, it still echoes the classic late-'80s Detroit sound.

Mills may be able to pinpoint the areas of the album influenced by "expanding black matter in our universe" and Marvel Comics, but listeners will have to settle for a face-value appreciation of 'At First Sight' – a level at which it's magnificent. Distorted clusters of loops (the excellently-titled 'Punisher: Last Confession') coalesce with expansive synth explorations ('Imagine'). Basically, if you like techno, it's practically faultless.

Noel Gardner

8

MADLION
Predatah Or Prey
(MORPHEUS)

Ghetto thug *tour de force*

Way before the current crop of Jamaican dancehall artists embraced hip-hop slang and attitude, there was Madlion, one-man founder of the hip-hop reggae genre. And if KRS-One hadn't resigned from Time Warner Inc, 'Predatah Or Prey' would've been crushing heads two years ago. But there's still hope! So potent is the combination of feverish energy and sandpaper vocal techniques employed here, that the sometime London, LA and New York resident never seems dated.

Madlion might be an entrepreneur, with claws in many multimedia pies, but he relishes his talk about guns, love, war and self-improvement. After you experience all 16 deadly cuts – and yo… worry … sam…

BEENIE MAN
Tropical Storm
(VIRGIN)

Dancehall Lothario's sexy party platter

Beenie Man's breakthrough album was called 'Many Moods Of Moses' (Moses being the 29-year-old Jamaican dancehall star's real middle name). Since 'Tropical Storm' features contributions from So Solid Crew, Sly & Robbie, Janet Jackson and, almost inevitably, The Neptunes, you might expect it to be a similarly bipolar experience. No chance. 'Tropical Storm' runs the gamut of emotions from A to B, the topics covered including sex, the gangsta lifestyle, s…

What's left is a … that will shift uni… arses witho… emotio… Man's …

ROGER SANCHEZ
Release Yourself
(DEFECTED)

All G of the decks keeps the Ibizan dream alive

As commercial dance culture hits the financial skids, expect to see major labels issuing albums called things like 'The Best Ibizan School Disco Foam Party In The World… Ever!' in a desperate attempt to milk the last from the White Island cash-cow. The Quality House Compilation, however, should still have legs – if they're all as co… …ase Your… Se…

THE JOY OF sXe

STRAIGHT EDGE GOES OVERGROUND WITH HELP FROM ROSS ROBINSON

GLASSJAW
Worship And Tribute
(WARNERS)

The British have always found the concept of 'straight edge' hard to grasp. It simply isn't an option to abstain from drink, drugs and nasty casual sex when you're trapped in a rain-sodden Brit-town with only your McJob and a handful of pub friends to inspire your daily existence. If, though, like the boys of Long Island's sXe heroes Glassjaw, you're a good-looking American with a tan, smart skate clothes and a network of friends who come to your 'scene' hardcore shows and buy your records, then the straight and narrow seems pretty appealing. As it is – with Lostprophets being the only high-profile UK straight edge act – over here it's far easier to be an alcoholic Strokes fan.

Since the start of the year, the nu-rock underground has been talking up Glassjaw's major label debut like it's going to convert the world's fun-loving indie kids into square-jawed Minor Threat enthusiasts. Like it's the greatest 'underground breakthrough' album since the Deftones blew up into the mainstream with 'Around The Fur' (Yeah, as amazing as that).

And, as usual, the underground is correct. Boosted by the glass-shattering, total-aggro production of nu-metal inventor Ross Robinson (the man who makes Slipknot sound like they can play), Glassjaw's second effort is by far the most intense rock record of the year. A mixture of all-out attack pop-metal hardcore ('Tip Your Bartender', 'Mu Empire'), tempered with 'sensitive', reflective moments ('Cosmopolitan Bloodloss') and straight-up rock songs ('Apes Dos Mil' and 'Radio Cambodia'), 'Worship And Tribute' grabs you by the throat right from the start and doesn't let go.

There are times, notably on 'The Gillette Calvacade Of Sports', when the record becomes a little predictable, when discordant guitars collide like dodgems and the drumsticks splinter as singer Daryl Palumbo grates his soul against the cold steel mesh of the microphone. We've experienced this contrived aggression before on many occasions. And, ultimately, there are too few memorable moments to align this alongside the all-time great nu-rock albums (see Deftones' 'White Pony', Tool's 'Lateralus', Linkin Park's 'Hybrid Theory'). But as a document of clear-headed fury, 'Worship And Tribute' has definitely got a (straight) edge.

Andy Capper

8

PHOTOGRAPHY: PAT POPE

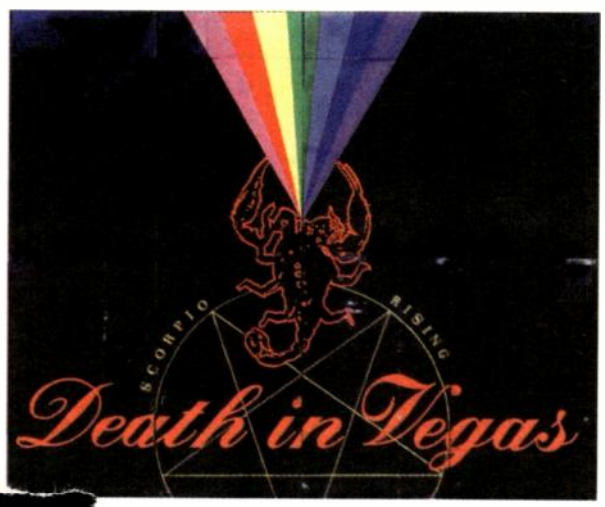
GLASSJAW ARE CURRENTLY LISTENING TO

DJ Jazzy Jeff 'The Magnificent' (RAPSTER)
Daryl Palumbo: "One of the most important contributors to hip-hop ever – back to reclaim the hip-hop production throne."

Squeeze 'Argybargy' (A&M)
"My favourite album of all time – a huge influence. It's the most important record I take with me on the road."

Showbiz & AG 'Full Scale EP' (IDEAL)
"What underground hip-hop in 2002 should be. Awesome."

RISING STARS



DEATH IN VEGAS

Scorpio Rising

- Dance music's finest purveyors of the dark side return with their latest album masterpiece
- Features the single Hands Around My Throat and collaborations with Paul Weller, Dot Allison, Susan Dillane, Hope Sandoval and Noel & Liam Gallagher
- Initial quantities of CD available as an enhanced CD, including an exclusive D.I.V. game, wallpaper, special remixes and video footage: double vinyl album available in selected stores

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THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY SEPTEMBER 23, 2002.

FELIX DA HOUSECAT
Silver Screen (Shower Scene) Thin White Duke/Adult. Remixes (CITY ROCKERS)

If there's one single that doesn't need re-releasing, it's Felix'n'Miss Kittin's ubiquitous electro-tech whiplash romp. But the track which kickstarted the whole electroclash movement over here is considerably enhanced by an inspired eight-minute Mighty Thor of a remix by Madonna's pal Jacques Lu Cont (aka Thin White Duke) who strips the original down, builds it up, adds live bass and strings and thrusts it skywards on a gleaming silver disco rocket. On da flip, Detroit automatons Adult. apply their brutal electro-noir tactics to this catwalk classic, resulting in what discerning ravers are calling the remix package of the year. We agree. ***(PM)***

THE SUN
Back In The Summer Of '72 (REGEN RECORDS)

When a record has a title that evokes the Bryan Adams classic 'Summer Of '69', you know you're onto a good thing. The Sun are from LA, and as such represent the West Coast wing of the – ahem – nu-garage explosion. 'Back In The Summer Of '72' is their debut single and it sounds remarkably similar to revolutionary rock'n'rollers The Make-Up – a flailing tangle of high-pitched vocals and superfuzzed guitars. So far, so what, but this was enough to get them signed to Warner Bros over in the States and a demo *NME* recently received suggests there's more to them than just straight rock ramalama. The next EP's out in October. We'll get back to you then. ***(JO)***

THE STROKES
Someday (ROUGH TRADE)

Er, is this it, then? Perhaps not the single that right-thinking people would have wanted from The Strokes at this stage, being a bit of a Keith Richards – undoubtedly pretty cool, but a bit long in the tooth too. Still, not to worry. 'Someday' remains as good a record as it was 12 months ago, a distant cousin of 'It's Not Unusual' by Tom Jones, were Tom Jones a young and cosmopolitan New Yorker rather than a weird old goat with a face like an armchair in a private drinking club. Demos of 'Alone, Together' and 'Is This It' are your B-sides, and although they're the sort of things that are usually earmarked 'For obsessives only', with The Strokes that's pretty much everybody. ***(JR)***

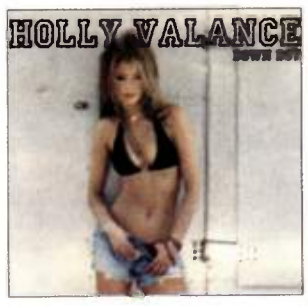
SINGLE OF THE WEEK

MOCO
Where She Goes (POOLSIDE RECORDS)

Like The Hives, they've given themselves rock'n'roll nicknames: that's Steve 'Mobile' Jones having Tourettes episodes up front, Anthony 'The Worm' Rigby on guitar, Nick 'Loverboy' Higham on bass and Simon 'Monkeyboy' Misra on the skins. 'Where She Goes' is a shameless reprisal of all The Velvet Underground's best moments, played very loud, and all at once; in 'Dirty Love' Jones does his best Iggy slur over an aggressive, punk racket; and 'The New Official Truth' is the sound of The Strokes, halfway through an *American Werewolf In London*-style transformation into The Parkinsons. It's all fantastic and produced, oddly, by Charlatans keyboardist Tony Rogers. More, please. ***(AL)***

HOLLY VALANCE
Down Boy (LONDON)

Hurrah! The woman they're all calling the Australian Kylie Minogue returns with a familiarly apathetic relationship with clothing and, freakishly, her second excellent single in a row. Unlike her obvious role model, Valance has plainly decided she isn't going to piss about making rubbish kiddy-pop for a dozen years before getting to the good stuff. Hence 'Down Boy' sees Kylie's own tunemaster Rob Davis and producer Nellee Hooper patch together the doggy-style innuendo and Middle Eastern vibes into a satisfying re-run of 'Kiss Kiss'. Not sure how long she can sustain a career on what is, essentially, *CD:UK*-friendly belly-dancing. But this is appealing stuff, and not just to lonely gentlemen with advanced video-pause-button skills. ***(JM)***



OASIS
Little By Little/She Is Love (BIG BROTHER)

Sometimes you've got to Noel with it. And this would seem to be one of those times – this is a double whammy of the senior Gallagher, and testimony to the fact that when you run the company, you can do whatever you please, even if the customer sometimes suffers.

Here we are then – on a curious journey that started with white lines, but has somehow managed to wind up here, at tea and toast. Despite some characteristically bollocks lyrics (*"She is love/And her ways are high and steep"*), this is not nearly the same quality as 'Stop Crying Your Heart Out'. Once again, Noel treats us to his customary busker's bellow and the gap between Oasis and the Stereo… perce…

THE ELECTRIC SOFT PARADE
Same Way, Every Day (Biting The Soles Of My Feet) (DB)

Another chapter in the unfolding story of an album of countless, faultless twists and turns that'd thoroughly deserve to storm the Mercury Music Prize, were it not for The Streets. And Ms Dynamite. Well anyway, in the enigmatically titled 'Same Way, Every Day (Biting The Soles Of My Feet)' we find the brothers White deciding, not unsensibly, that for the time being they'll be a bit like Ash, with a powerful, atmospheric pace and one of Alex's warm vocal lines that somewhere blooms from the mildly understated into a blazing howl. Electric beyond any doubt. But soft? Norm'n'Zoë, Brighton is yours no longer. ***(PR)***

CRACK VILLAGE
Deep Penetration/The Snake (NEW BREED CREW)

Given their name and heavy presence in the gazettes of Hoxton twattery, you'd expect this single to be style-over-content garage rock bobbins. Wrong – Crack Village are actually a hip-hop act as clever, funny and sexually charged as Gonzales, their associate and obvious inspiration. 'Deep Penetration' is the superior song – a fiddle through pop's forgotten back pages (East 17's 'Deep' and The Village People's 'Go West' both get a mention) before a female singer makes her needs clear – *"I need seven and a half inches/ I need deep penetration"*. Well, If you don't ask, you don't get. As Crack Village say elsewhere in the song, *"It could never be as boring as the Stereophonics"*. Respect. ***(AN)***

EVE FEATURING ALICIA KEYS
Gangsta Lovin' (RUFF RYDERS/INTERSCOPE)

Not quite the all-star emoting-and-dissing showdown it promises to be, since 'Gangsta Lovin'' is actually dominated by hip-hop's most ruthlessly commercial producer right now, Irv Gotti. As usual, Gotti glosses up some old Dre beats, then reduces Keys to bit part harmonies bland enough to have been contributed by his own protégée, the infinitely less interesting Ashanti. Eve, meanwhile, seems unusually bored as she raps about dating technique and nice clothes. A good time, then, to forget al… …ense and serve you advance warn… Elliott single, 'Work It', that…

TEXT: APRIL LONG/PIERS MARTIN/JOHN MULVEY/ALEX NEEDHAM/JAMES OLDHAM/JOHN ROBINSON/PETER ROBINSON

BUSTED
What I Go To School For (UNIVERSAL)

Typical! You're about to release a big-balled, big-chorused, big-eyebrowed Blink-182-with-youth-on-your-side ode to shagging your teacher, and the spoilsport government start trying to sack any teacher who'd actually want to do it. *So* unfair. Nonetheless, the ace 'What I Go To School For' still allows us to picture three teenage boys taking it in turns on their science teacher, and there's always room in the Top 10 for a bit of that. But are they 'proper', you wonder? Or are they – gasp! – pop puppets with guitars? The former, actually. ***(PR)***

IRV GOTTI PRESENTS JA RULE, ASHANTI AND CHARLI BALTIMORE
Down 4 U (MURDER INC)

Business as usual for producer Irv Gotti, as he continues on his master plan to turn Ja and Ashanti into the Sonny and Cher of hip-hop and R&B. Instead of balling and being a playa, the trademark Gotti single makes a virtue of the existence of wholesome monogamy among thugs and thugettes, and such is the case here, as Ja requests some quality time with a young friend. Not quite 'Always On Time' by any means, but certainly in the right place. ***(JR)***

PURESSENCE
Walking Dead (ISLAND)

It's easy to feel sorry for Puressence, the Manchester band who arrived too late for Madchester, who were too blustery for Britpop, and who made their excuses before a similar brand of shrill goth-pomp was made lucrative by Muse, Placebo and JJ72. Easy, that is, until you *play* this hotly-unanticipated comeback. Scary falsetto and hand-wringing grandeur are undermined by greyness and the same half-hearted approach to tunes that kiboshed their career the first time. Mediocre indie-rock: it'll *still* be the death of them. ***(JM)***

SYLVIE MARKS & HAL 9000
We Electric (BPITCH CONTROL)

Like Kompakt and Gigolo, Bpitch Control is a prolific German nouveau disco label that's yet to release an average record. This is its 51st offering (collect the lot, seriously) and the second by Frankfurt's sultry robo-siren Sylvie Marks, who specialises in an endearingly crude style of trippy, melodic electro-funk spiced up by her erotic murmurings. *"Masturbation while menstruation is good, better sensation"* she observes during 'Masturbation While Menstruation', *"that's the time I like to have sex"*. And why not? ***(PM)***

PITMAN
Phone Pitman 2 (PITMAN)

Aka that brilliant seven-inch with the moody northern bloke rapping very amusingly about today's myopic celeb-slurping, bling-bloated kulcha. *"You're about as hardcore as Brian Harvey/On a Sunday I like to go for a carvery"* is just one of the priceless couplets sneered on 'Phone Pitman 2' by the proudly provincial Pitman, for whom sarcasm is the highest form of wit. Jay-Z, Jamie Oliver and Nelly are also dissed, while Pitman's sardonic flow and spot-on lo-fi production betray a rogue hip-hop talent. Essential. ***(PM)***

MIDASUNO
The Art Of Fear (CASCADE)

More grumbling and scab-picking from the Valleys, courtesy of Merthyr Tydfil's tremendously angst-ridden Midasuno. 'The Art Of Fear' features production by one of Lostprophets, a vocalist likely to wrench out his own eyes at any moment, and a big old chorus reminiscent of something by Linkin Park – a band one suspects Midasuno are way too hardcore to admit to liking. Impressive in an slightly joyless way, although it's nice to see British nu-metallers confronting their issues every bit as pompously as their American counterparts. ***(JM)***

ERLEND ØYE VS MORGAN GEIST
Ghost Trains (SOURCE)

From King Of Convenience to bashful Prince Charming, it's worth monitoring the progress of bespectacled Bergen bachelor Erlend Øye. A regular fixture at the summer's finest Euro-trashed events, Øye's conversion to the delights of disco is agreeably documented on his forthcoming electro-lite album, for which this collaboration with NYC houser Morgan Geist is a delectable *hors-d'ouevre*.Sounds quite like Russ Abbott crooning over Kraftwerk's 'Electric Café' album. And certainly, Erlend loves a party with a happy atmosphere. ***(PM)***

HOPE SANDOVAL & THE WARM INVENTIONS
Suzanne (ROUGH TRADE)

A collaboration between Mazzy Star's Hope Sandoval and My Bloody Valentine's Colm O'Ciosoig, this is dazed, opiated, countrified pop. What did you expect? Nu-metal? The furrow Sandoval has ploughed for so long may have become a rut, but it's still a seductive one. Death In Vegas and The Chemical Brothers have used Hope's smacked-out vocals, but the 'Suzanne' EP shows her in her natural habitat – sidling up against hushed guitars to sinister and alluring effect. ***(AN)***

ESSENTIAL NEW SINGLE

THE DATSUNS

In Love

Released Monday 23 September

- After a summer of touring their incendiary live set, New Zealand's latest greatest export The Datsuns release this limited edition single on CD and highly collectable 7" vinyl
- Check out the b-side Supergyration! and the exclusive track Little Bruise which features on the 7", both formats available for a limited period only
- "Ridiculously great" (The Independent)

Also available at V.Shop

WHATEVER TURNS YOU ON

Virgin megastores

virgin.com/megastores

THE AMAZING PILOTS
Run Against Traffic (FOX)

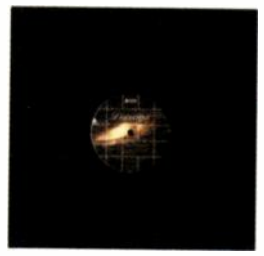
The Amazing Pilots' press release berates a scene "where a band owning one Stooges record apparently equates to genius". Ooh! Back in the knife drawer, Miss Sharp! *They* obviously have a more extensive record collection, particularly well-thumbed around the 'V' section. Here, they attempt the primitive drone done by The Velvet Underground several million years ago. The Velvet Underground had a brilliantly apt name – they were glamorous, dark and arcane. The Amazing Pilots don't – their single never gets off the ground. ***(AN)***

KATHRYN WILLIAMS
No-One Takes You Home (EASTWEST)

It's hard not to warm to someone who describes their music as being not so much a wall of sound, but "more of a trellis". 'No-One Takes You Home' is a sad, Radio 2-friendly tootle about that tried-and-tested song topic – failing to pull. Like indie back in the '80s, or chick lit these days. It could scarcely be more autumnal if it turned brown and came tumbling from the sky – a sure sign that those nights are drawing in and it's going to be a long, cold, haul to Christmas. Brrr... ***(AN)***

DREXCIYA
Drexcyen REST Principle (CLONE)

This was released a month or so ago. Like everything the Detroit electro team Drexciya produced, it is a record of staggering beauty, elegance and grace; a perfect example of its kind. So it is with great sadness that we learned last week of the sudden death of James Stinson, one of the founders of Drexciya, and part of the peerless Underground Resistance unit. His is a huge loss not just to the techno community, but to lovers of music everywhere. He will be missed. But his music will live on forever. ***(PM)***



YUPPIE FLU
The Blue Experiment (REX)

Yuppie Flu are very strange Italians. Good for them, too, for as woozy and unsettling as 'The Blue Experiment' is – all glitchy electronica and high-pitched vocals – there is some powerful and skilful songwriting at work here. Admittedly it's the same sort of powerful and skilful songwriting routinely done by The Flaming Lips (this is quite similar in mood to 'Do You Realize??'), but this represents a new spin on events, and would seem to herald the arrival of a new and impressive scion to their odd extended family. ***(JR)***

J XAVERRE
Skaterdater EP (MOSHI MOSHI)

You may know J Xaverre by his former name, Johnny X, the young fellow who used to play the drums in Kenickie. The 'Skaterdater' EP, however, asks you to know him as a musical cousin of Badly Drawn Boy, and follows up from where his former *NME* SOTW (and what a weighty lot of acronyms that is) 'Bingo Wings' left off – ie somewhere in the territory between songwriter and master of mixing. Can sometimes tend towards beigeness, but in the main a cute lo-fi charm predominates. ***(JR)***

GREAT LAKES
Conquistadors (TRACK AND FIELD)

Oh look, a garage rock seven-inch from America. Fair play to Great Lakes, though, who sound roughly like The Beach Boys, had they been dragged up backwards in Ann Arbor, Michigan, and sent to record in a diving bell.

Theirs might not be the greatest idea on paper, but it's massively appealing in practice, especially when one of them decides to have a bit of a go on his guitar and is finally led away, crying, four and a half minutes later. We really like this one. ***(JM)***

INME
Firefly (MUSIC FOR NATIONS)

"It's all over now/you've killed me" shrieks 19-year-old Brit bad boy Dave McPherson, sounding more like a 43-year-old American with a phlegm problem (and, occasionally, like Brian Molko, which isn't exactly a contradiction). Judging by the band's messageboard, the girls think they're *hot*, but that's not InMe's sole selling point. 'Firefly' is an impressive slab of rawk paranoia – all piledriving drums, glancing guitars and jump-up-and-down catharsis. Quite some achievement for ones so young: watch them lead the Britrock army to triumph. ***(AL)***

THE MAD CAPSULE MARKETS
All The Time In Sunny Beach (PALM PICTURES)

Quite a lot going on here, as three Japanese blokes dressed as Transformer robots attempt to compress half a dozen Ramones and Kiss songs, 'Breathe' by the Prodigy and The Sound Of The Future into two minutes, 21 seconds. Not wanting to pick a fight or anything with the sort of band who can fire surface-to-air missiles out of their shiny square arses, but The Mad Capsules do seem to be trying a fraction too hard at this rock'n'roll lark. Can we have Holly Valance on again, please? ***(JM)***

ESSENTIAL NEW SINGLE

AQUALUNG

Strange And Beautiful

- At last! The strange and beautiful theme music from the VW Beetle ad finally sees the light of day as an official UK single
- CD1 includes Cassan Vae, Secretly Falling Apart and Aqualung / Loop Theory mixes
- CD2 includes Just For A Monet, and a great Jacknife Lee mix and video of Strange & Beautiful

Also available at V.Shop

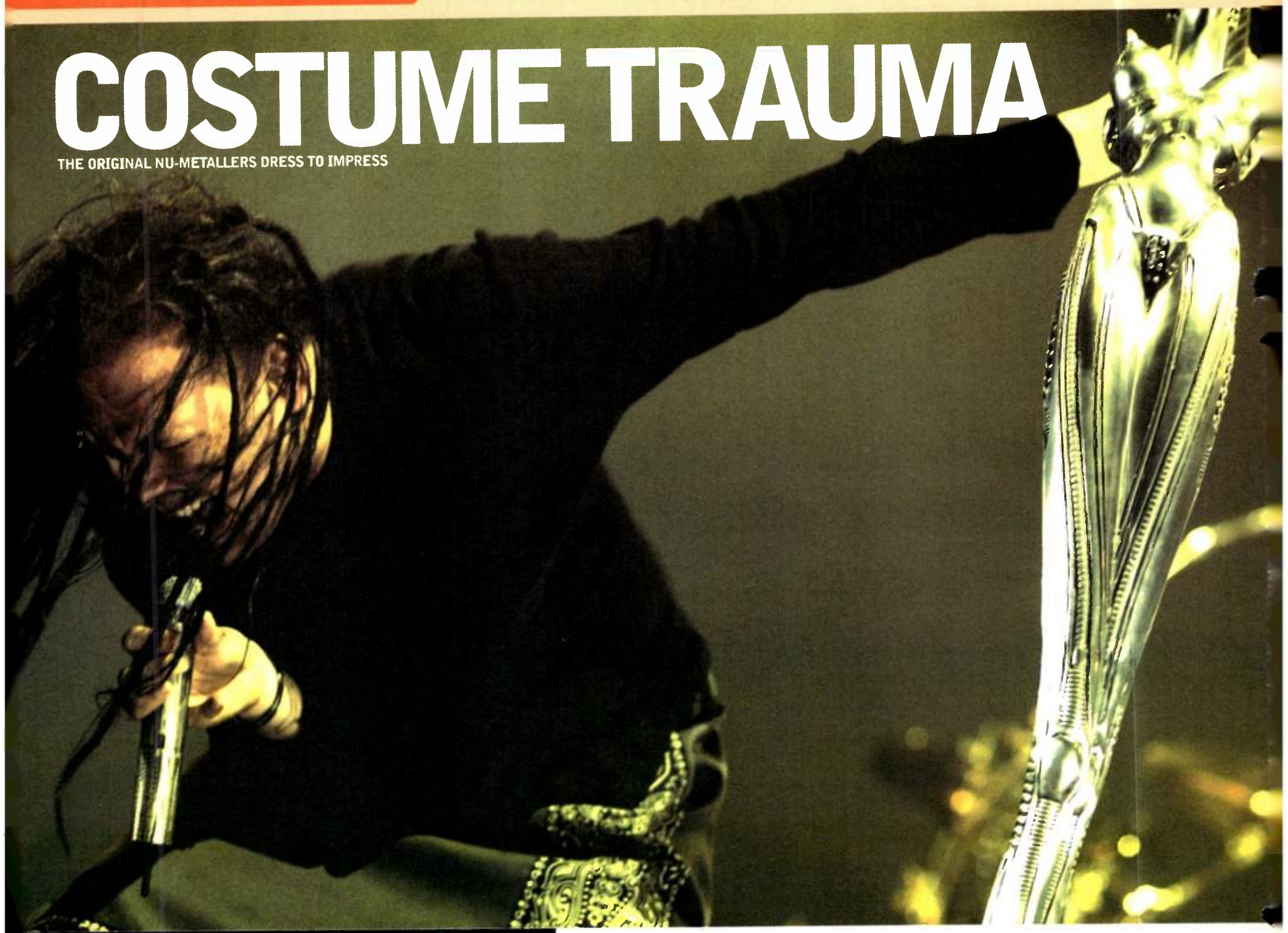
WHATEVER TURNS YOU ON

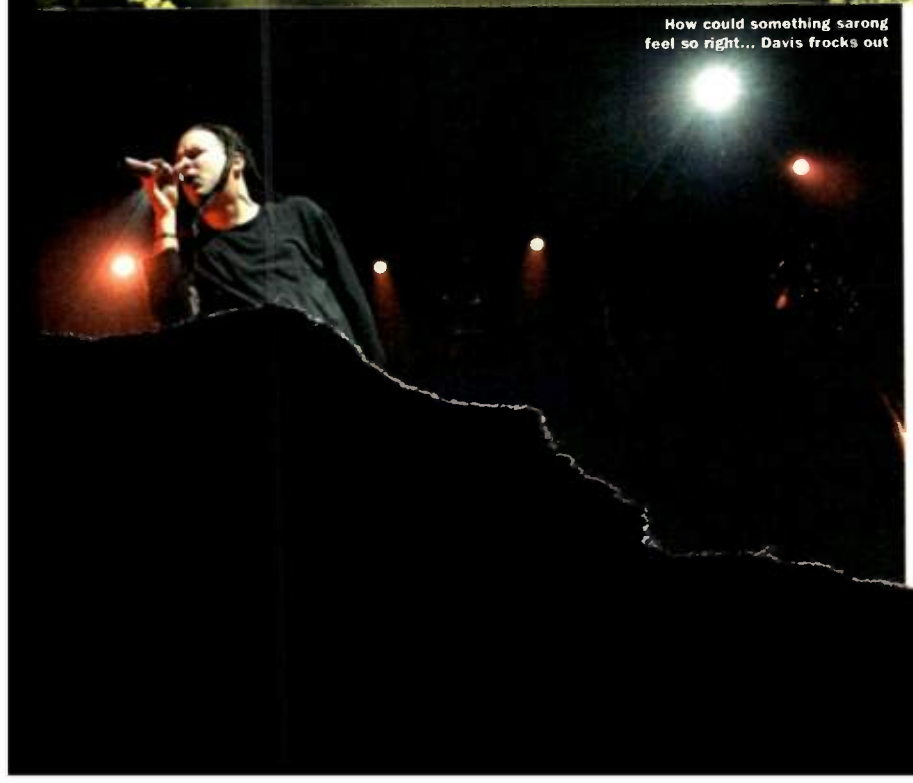
LIVE REVIEWS

Edited by Pat Long

COSTUME TRAUMA

THE ORIGINAL NU-METALLERS DRESS TO IMPRESS





How could something sarong feel so right... Davis frocks out

KORN
Glasgow SECC

Korn's Jonathan Davis has an important announcement to make. "Glasscow," he declares sagely, one marble-white talon held devilishly aloft, "you're still NUMBER FUCKIN' ONE!" "Glasscow" – essentially 3,000 shrieking Scottish fans and a huddle of petrified parents – straps itself in and, acknowledging the compliment with an ear-rupturing "YAAAAAAAIIIIIIIYYYY!", prepares to be rocked to its boots.

There's always been a theatrical element to Korn's electro-peppered mental machine music, and but tonight's show is awesomely ridiculous, nothing short of a sick and weird avant-garde panto. For a start, Davis has come dressed as Widow Twankey in a billowing skirt. It's rather nice, if a tad showy even for the Archdeacon of Nu-Metal Despair. Still, with fifth album 'Untouchables' storming the charts like a big, blood flecked metal wolverine, it's good to see that the original nu-metal band have decided to pull out all the stops and party on down to their own walloping back catalogue. And it's nothing short of tremendous.

The dozens of Dursts and Dicks that have sprung forth in Korn's wake may have stronger voices and bigger issues, but Davis remains a truly great frontman. After all, who else would have the all-out genius to incorporate choreographed squat-thrusts into their stage routine?

And frankly, it's lucky he's making the effort, because the rest of his band are as static as furniture. Guitarist Munky, peering out from a huge, unnecessarily brown raincoat, stands motionless, like a metal Wurzel Gummidge. Jut-jawed drummer David Silveria resembles Stretch Armstrong in kohl. Everyone else just looks like a leg of tattooed ham.

But it doesn't really matter, because in Korn's dark, dark world, the music's meant to be the thing. And when we say music, obviously we mean bladder-rapturing metal blitzkrieg.

The ghosts of Ministry, Sepultura and Gary Numan mosh throughout 'Untouchables'' FX-laden toolbox, 'One More Time' is a neo-industrial robot-rap freak-out and 'Falling Away From Me' is an all-singing, all-dancing Nazi rally. If Glasscow had jack-boots, it would click them approvingly.

Admittedly, it all gets a tad draining after a while, but that's when it's time to refocus on Davis sashaying around the stage in his big skirt, flicking his hair into his mouth and showing everyone his muscles. It's difficult not to warm to him.

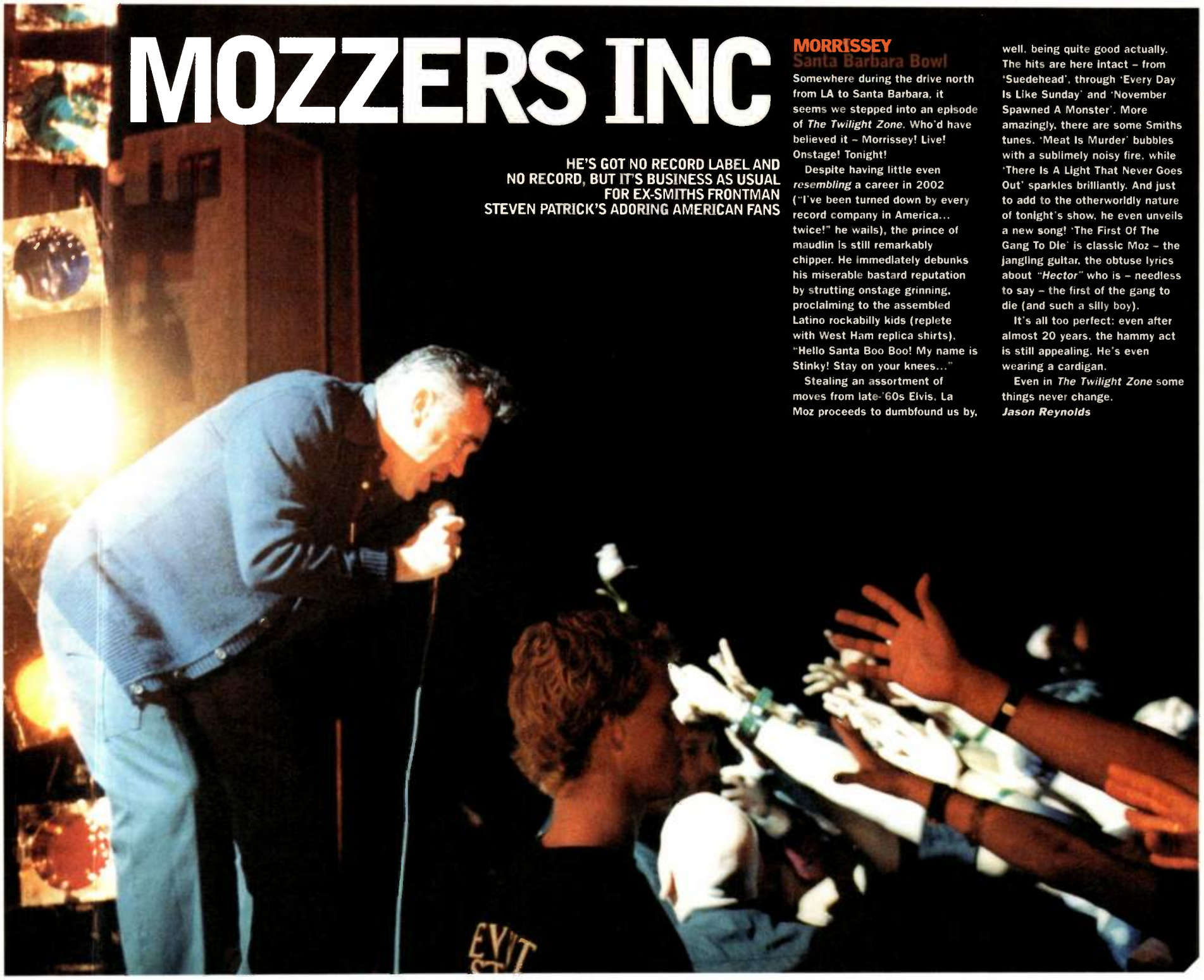
As a lesson in neuron-challenging existentialism, Korn might be about as meaty as Quorn. But, as nonsensical riff-powered entertainment, they're currently without peer.

Sarah Dempster

PHOTOGRAPHY: DREW FARRELL/FAMOUS

MOZZERS INC

HE'S GOT NO RECORD LABEL AND NO RECORD, BUT IT'S BUSINESS AS USUAL FOR EX-SMITHS FRONTMAN STEVEN PATRICK'S ADORING AMERICAN FANS



MORRISSEY
Santa Barbara Bowl

Somewhere during the drive north from LA to Santa Barbara, it seems we stepped into an episode of *The Twilight Zone*. Who'd have believed it – Morrissey! Live! Onstage! Tonight!

Despite having little even *resembling* a career in 2002 ("I've been turned down by every record company in America... twice!" he wails), the prince of maudlin is still remarkably chipper. He immediately debunks his miserable bastard reputation by strutting onstage grinning, proclaiming to the assembled Latino rockabilly kids (replete with West Ham replica shirts), "Hello Santa Boo Boo! My name is Stinky! Stay on your knees..."

Stealing an assortment of moves from late-'60s Elvis, La Moz proceeds to dumbfound us by, well, being quite good actually. The hits are here intact – from 'Suedehead', through 'Every Day Is Like Sunday' and 'November Spawned A Monster'. More amazingly, there are some Smiths tunes. 'Meat Is Murder' bubbles with a sublimely noisy fire, while 'There Is A Light That Never Goes Out' sparkles brilliantly. And just to add to the otherworldly nature of tonight's show, he even unveils a new song! 'The First Of The Gang To Die' is classic Moz – the jangling guitar, the obtuse lyrics about *"Hector"* who is – needless to say – the first of the gang to die (and such a silly boy).

It's all too perfect: even after almost 20 years, the hammy act is still appealing. He's even wearing a cardigan.

Even in *The Twilight Zone* some things never change.

Jason Reynolds

THE GOLDEN VIRGINS
London Brixton Windmill

Full marks to The Golden Virgins for playing this backwoods south London boozer which, for good measure, has a Rottweiler residing on its flat roof. Frankly, they deserve better.

Singer Lucas Renney's sole concession to image is an old Mexican suit from a Sunderland charity shop. The tie only lasts until the end of swaggering opener 'I Want To Believe You', before it's ripped off. As Renney bangs his hollow-bodied guitar, it's clear there's passion beneath his aloof demeanour; the bitter putdowns of debut single 'I've Seen The Light' are matched by a fierce slide guitar solo which comes from out of nowhere.

"Would you like to go dancing with me/From the garage to the country?", he rasps at one point, a useful indicator of the Virgins' clattering intent (they're putting the same kind of moves on country that The White Stripes put on the blues). But when the sound engineer strips half-naked and dances on a chair to the Super Furries-type freakout 'Renaissance Kid', everything threatens to go a bit too David Lynch, even for them.

They've got a bright future, if they ever get out of here alive.

Martin Horsfield

BAXTER DURY
London W1 Metro Club

Baxter Dury might be responsible for one the year's most scuffed and dreamlike albums (the brilliant 'Len Parrot's Memorial Lift'), but onstage things seem slightly nightmarish.

Baxter appears at 10.15pm with the stunned expression of someone who's just been told his sister's turned into a squirrel. "This is fuckin' scary," he declares twice in 30 seconds.

His nervousness is understandable. Baxter might be a bit of a geezer (albeit one with an excellent musical pedigree: his dad was the late Cockney eccentric Ian Dury), but the only time he's ever previously sung in public was at his father's funeral. Add to that the fact that his wife went into labour at 4am this morning, and still hasn't given birth by the time he gets onstage, and you can understand why he's feeling fragile.

As it transpires, though, such circumstances are perfect for recreating the woozy, unsettling ambience of his album. Backed with a band that includes Adrian Utley of Portishead, Baxter offers a subtle, captivating psychedelia that peaks with the wonderfully spaced-out 'Oscar Brown' and 'Gingham Smalls 2'.

After 40 minutes, the nightmare's finally over for Baxter. For everyone else, it's ended far too quickly.

James Oldham

LITTLE HELL
London Camden Underworld

Into a dark, sticky little corner of hell cram rock's most bruised and sordid seekers of thrill. Brian Molko stands shoulder-to-kneecap with Andrew WK, who's at the bar in his legendary 'self-cleaning T-shirt'. Word is out there's a new beast in town; seems Britain has grown its very own Queens Of The Stone Age.

A QOTSA, that is, who've just blown their last dollar on a gram of A-grade Persil and are frankly fucked right off. *"You're gonna stink when you die!"* snarls Steve Ludwin – the anti-WK – on the sensational howl of misanthropic warlock-pop that is 'Everybody's Cursed' and, as anyone who's caught a sniff of the seismic brimstone tunefulness of LH's debut album 'Demonic Centre' will [illegible] crueller [illegible] disc[illegible] over 'Hemotoxic' and kids being sold for medical experiments on 'Virus With Shoes'. They end a ball-crushingly brilliant 'Lose It Now', with every guitar string torn from its neck and the writing on the wall for wuss-rock. In the infernal domain of Little Hell, it's shred or be shredded.

Mark Beaumont

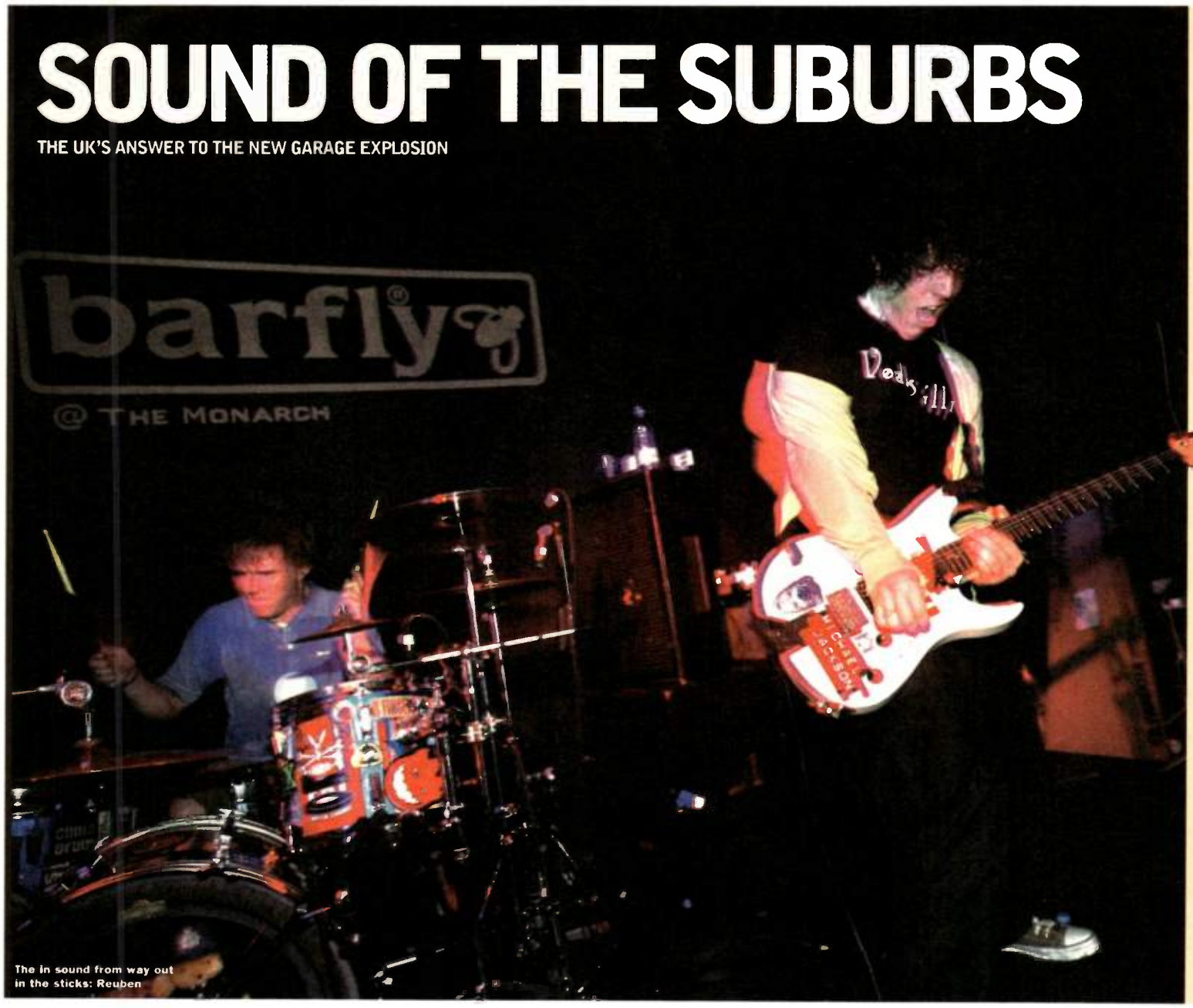
RADIO 4
London W1 Metro Club

It's the new wave of New York. Last year, The Strokes, The Moldy Peaches and ARE Weapons washed up on British shores, knowing that their gro[illegible] thrills would make a[illegible] splash here than t[illegible] home. 2002 h[illegible] funkier br[illegible] later era[illegible] [illegible] guitars to create angsty, danceable punk funk.

So far, this has spawned one amazing single (The Rapture's 'House Of Jealous Lovers'), a couple of interesting albums (Liars' 'They Threw Us All In a Trench...' and Radio 4's 'Gotham!') and some truly shonky live performances. Radio 4's debut UK show doesn't do anything to dispel the impression that the new New Yorkers are – shall we say? – more comfort[illegible]io than strip[illegible] a t[illegible]

SOUND OF THE SUBURBS

THE UK'S ANSWER TO THE NEW GARAGE EXPLOSION



The in sound from way out in the sticks: Reuben

REUBEN/THISGIRL/ KINESIS
London Camden Monarch

"We would've been a lot livelier," growls Kinesis singer Michael Bromley, "but we've all got headaches." As they already sound like the counterpoint to the riots that shook their Bolton hometown last summer, god knows what they're normally like. By any measure, this will do. Scuzzy, fast and full of righteous political fury, they play tense grunge-punk and crank up the pressure until songs like '...And They Obey' and last single 'Everything Destroys Itself' explode Krakatoa-style.

Yorkshire's ThisGIRL, confusingly, are four blokes. More disorientating is the way they pepper clattering blues punk with Police-style reggae, cooing like a pigeon and muso guitar tendencies. They're fine when they simply bring the noise, but at the moment they lack focus.

Reuben, meanwhile, rock more than any band with a singer wearing a cardie should. That singer is Jamie Lenman, who gabbles between songs like an overdosed caffeine freak, and his band play a scintillating, too-brief 20-minute set that doesn't even include their last single 'Stux (Tell Me It's Alright)'.

Pile-driving post-grunge dynamics into great pop tunes, 'Scared Of The Police' judders playfully before applying the truncheon, while 'Freddy Krueger' and 'Crimson' are object lessons in blazing ferocity.

Proving UK rock is as vibrant as anywhere else, this particular clenched fist of controlled aggression comes from Aldershot. But then none of tonight's bands live anywhere as fashionable as New York, Sweden or Australia. Kinesis and Reuben prove you really don't need to.

Jim Alexander

MINUTEMAN/ THE CRESCENT
Birmingham Academy 2

Despite touting a handful of moderately well received singles between them, The Crescent and Minuteman still have much to prove. After all, one lot are the only band in Liverpool that don't sound like a spaghetti western Zappa gone Cossack on dodgy pills. The other is a vehicle for the least recognisable member of some unlamented Britprog also-rans. We're hardly in era-defining youthquake territory here. Scouse openers The Crescent's paucity of A-grade material doesn't really help matters: mostly comprising sturdy La's-alike jangle-pop, only 'Not Good Enough''s choppy guitar line does anything to make itself stand [illegible] the of Minuteman's set is an indistinct morass of messy soft-rock slowburners. Ho hum.

Hardeep Phull

ELBOW
Manchester Roadhouse

Believing in magic has always been part of the Elbow experience. In the dark days, the band pulled pints in this place and they're not the types to forget their friends. It's bassman Pete Turner's 28th birthday, the audience are competition winners and all proceeds go to charity. This isn't a gig, it's a *moment*.

The band themselves sound unusually healthy. Last year's toil around America, coupled with the glory of success, has buffed up these songs, tightening up any slack. The effect is dazzling. Formerly awkward tracks like 'Can't Stop' and 'Bitten By The Tailfly' see voltage increased and Hammond parts sharpened. [illegible] Powder Blue' has [illegible] ow as epic as [illegible] he real birthday [illegible] r of Black [illegible] ares at [illegible] searching and bland [illegible] coustic

To think that people are impressed Coldplay grew triceps: the fire in Elbow tonight promises that the follow-up to 'Asleep In The Back' will be a *hulk* of a record. And they don't even play any new songs.

Dan Martin

STEPHEN FRETWELL
Manchester Night & Day

One man and his guitar, 20-year-old Stephen Fretwell is Manchester's newest *wünderkind*. A smattering of gigs have kick-started some serious word-of-mouth, while his DIY mini-album, '8 Songs', is rapidly achieving cult status locally.

Sadly, fans of the main attraction don't seem to know anything about this. Which explains why they witter on through his set. And which perhaps, in turn, explains why he only plays a handful of songs. Even in these trying circumstances, however, it's clear that Fretwell is on the righteous side of singer-songwriting.

Cropped hair, pensive face, plain shirt, he sounds and looks like a sensitive northern lad. In [illegible] offer. A world away from the

musically and lyrically, while his delivery is all composed intensity and power. With his swooping voice, memorable couplets and doleful northern intonation (he's from Scunthorpe originally), there's hints of Starsailor's James Walsh in there.

It's early days, of course, but forthcoming single 'New York', a lovely rolling, descending-chord winner – with liberal swearing, always good – and 'When Forever' already sound like classics. If Fretwell can transfer their bare honesty on to vinyl then we're definitely on to a winner.

Tony Naylor

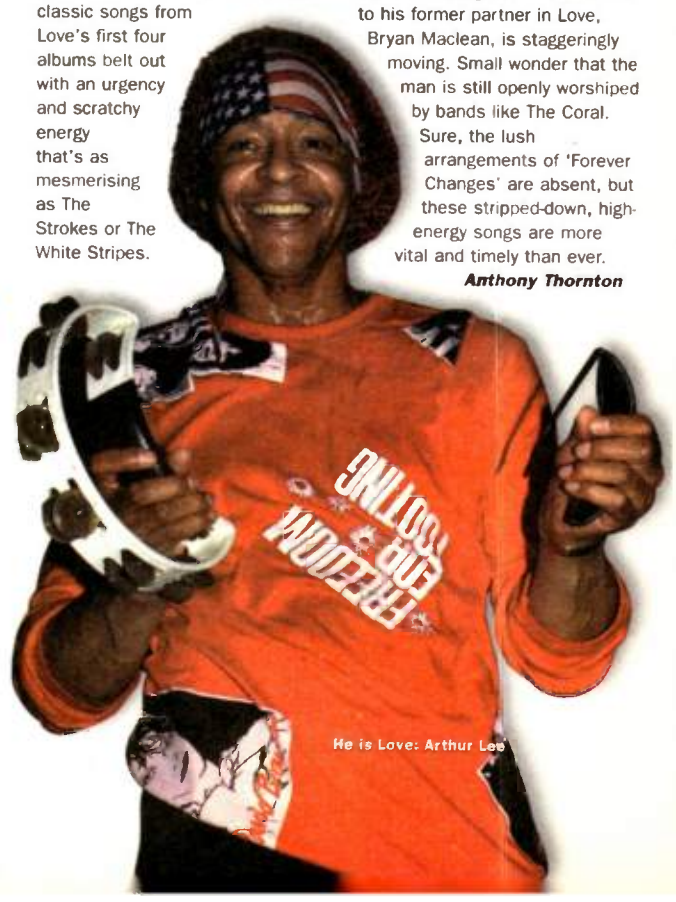
ARTHUR LEE AND LOVE
Birmingham Academy

This isn't nostalgia. This is *real*. Anyone expecting a muso-friendly, preserved-in-aspic museum piece with the return of Arthur Lee has their brain melted instantly as original punk anthem '7 And 7 Is' detonates. This may be the man who, as the mainstay of Love, crafted Hispanic-tinged psych masterpiece 'Forever Changes' – the greatest album ever made – 35 years ago, but onstage there's a thunderous sound that could have erupted from beneath the LA Tarmac in the last six months.

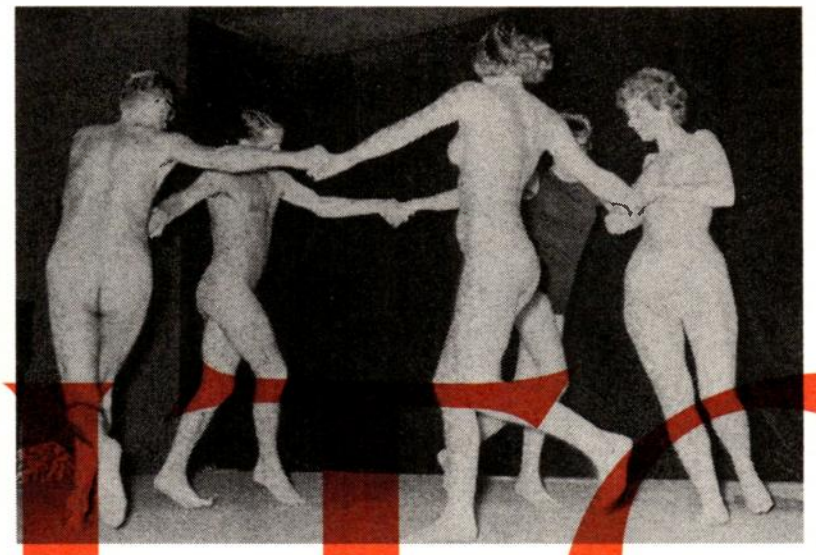
Resplendent in dark glasses, Stars'n'Stripes headscarf and hippyish Sunset Strip threads, Lee is back to right wrongs after being recently released from prison and establish Love's place at the centre of rock'n'roll. So the classic songs from Love's first four albums belt out with an urgency and scratchy energy that's as mesmerising as The Strokes or The White Stripes.

The voice has improved with age, gaining richness, precision and sheer force – the *"woah, woah, woah"*s on 'She Comes In Colours' could floor an elephant, while 'Alone Again Or', dedicated to his former partner in Love, Bryan Maclean, is staggeringly moving. Small wonder that the man is still openly worshiped by bands like The Coral. Sure, the lush arrangements of 'Forever Changes' are absent, but these stripped-down, high-energy songs are more vital and timely than ever.

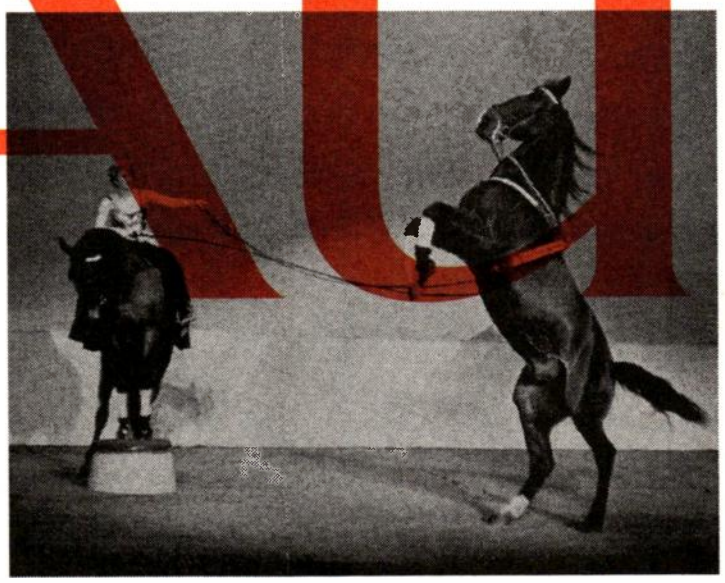
Anthony Thornton

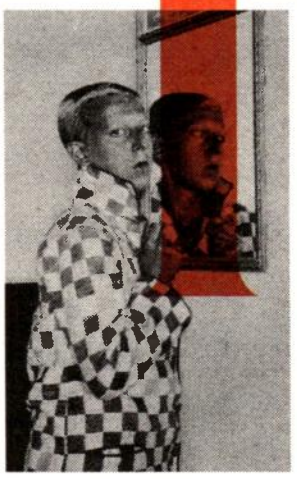


He is Love: Arthur Lee



AUTO





Auto festival, Saturday 14 December 2002, Sheffield
Magna, Templeborough Steelworks, Rotherham

Bands, Four Tet, Pulp, schneider TM, The Kills, Röyksopp, Zongamin, The Bees, Lemon Jelly, Baxter Dury, Jamie Lidell, Erla
James Yorkston; Disc jockeys, Bjørn Torske, Trevor Jackson, Annie and Timo, Asleep at the Wheel dj's, John Peel, Eat Your
Warp dj's, Desperate Sound System, LFO aka Marc Bell, Optimo dj's, Chris Coco, i Monster; Film projections, Warp film

Tickets £30.00 adv. available from 24hr cc Hotline 0115 912 9000, Piccadilly Box Office 0161 832 1111, to
Record Collector and Jack's Records (Sheffield), Jumbo Records (Leeds), Rough Trade shops (Lond
Presented by Metropolis Music by arrangement with Helter Skelter

SJM Concerts presents

SJM Concerts by arrangement with ITB present

DJ SHADOW

OCTOBER 2002

17th **Birmingham Academy** 0870 771 2000
EXTRA DATE ADDED
19th **Brixton Academy** 0870 771 2000
plus additional special guests: 2manydjs (Soulwax)
21st **Oxford Brookes Uni** 01865 741 1111
22nd **Norwich UEA** 01603 508 050
23rd **Leeds University** 0113 244 4600
EXTRA DATE JUST ADDED
24th **Liverpool University** 0151 256 5555
26th **Manchester Academy** 0161 832 1111
DF Concerts
28th **Glasgow Barrowlands** 0870 169 0100

Plus special guests: Fingathing, Beans (Anti Pop Consortium) & Rjd2*
* Rjd2 not appearing at Birmingham, Brixton & Oxford

Tickets £16adv. / London £18.50 (sub to big fee) Doors, 8pm-1am except Brixton 9pm-2am & Oxford 7pm-11pm & Leeds 7pm-12am
24hr cc hotline: 0871 2200 260 buy online: www.gigsandtours.com
The new album 'The Private Press' out now. The new single 'Six Days' out 14th October www.djshadow.com

THE MUSIC

plus guests **THE RAIN BAND** (14th-21st, 26th & 28th Sept) & **THE BANDITS** (23rd - 28th Sept)

SEPTEMBER 2002
SOLD OUT DUBLIN Temple Bar Centre
SOLD OUT BELFAST Limelight
SOLD OUT ABERDEEN Lemontree
SOLD OUT EDINBURGH Liquid Rooms
SOLD OUT NEWCASTLE University
SOLD OUT LIVERPOOL University
SOLD OUT OXFORD Zodiac
SOLD OUT BIRMINGHAM Academy 2
SOLD OUT BRISTOL Fleece & Firkin
SOLD OUT BRIGHTON Concorde 2
SOLD OUT LONDON Astoria
SOLD OUT PORTSMOUTH Wedgewood Rooms
SOLD OUT LEEDS The Blank Canvas

JANUARY 2003
WED 8th **NOTTINGHAM** Rock City 0115 941 2544
FRI 10th **LONDON** Brixton Academy 0870 771 2000
SAT 11th **MANCHESTER** Academy 0161 832 1111
SUN 12th **GLASGOW** Barrowlands 08700 600 100

24 HR CC HOTLINE 0871 220 0260
on-line www.gigsandtours.com
DEBUT ALBUM - THE MUSIC - OUT NOW
www.themusic.uk.com
An SJM Concerts, Metropolis Music, PCL & MCD presentation by arrangement with The Agency present

SJM Concerts by arrangement with 13 Artists present

SUPERGRASS

THE LIBERTINES (EXCEPT 30TH) & ROCKET SCIENCE

OCTOBER 2002

15TH **NOTTINGHAM ROCK CITY** 0115 941 2544
16TH **NEWCASTLE NORTHUMBRIA UNI** 0191 261 2606, 0191 263 5000
Regular Music present
17TH **GLASGOW BARROWLANDS** 0870 903 3444
18TH **LEEDS UNIVERSITY** 0113 244 4600
20TH **MANCHESTER ACADEMY** 0161 832 1111
21ST **BIRMINGHAM ACADEMY** 0870 771 2000
22ND **BRISTOL ACADEMY** 0870 771 2000
24TH **SOUTHAMPTON GUILDHALL** 023 8063 2601
25TH **CARDIFF UNIVERSITY** 029 2078 1481
27TH **CAMBRIDGE CORN EXCHANGE** 01223 357 851
28TH EXTRA DATE ADDED DUE TO OVERWHELMING PUBLIC DEMAND
SOLD OUT SOLD OUT **LONDON SHEPHERDS BUSH EMPIRE** 0870 771 2000, 020 7734 8932, 020 7403 3331, 020 7344 0044

TICKETS £15ADV. EXCEPT LONDON £17.50ADV. (SUBJECT TO BOOKING FEE)
24HR CC HOTLINE: 0871 2200 260 OR BUY ONLINE: WWW.GIGSANDTOURS.COM
NEW SINGLE "GRACE" OUT 16.9.02
NEW ALBUM "LIFE ON OTHER PLANETS" OUT 30.9.02
WWW.SUPERGRASS.COM

SJM Concerts & Metropolis Music in association with Helter Skelter presents

JJ72

plus guests **INME** (25th only) & **MELATON** (all dates)

OCTOBER 2002
DF CONCERTS
18 GLASGOW BARROWLANDS 0141 339 8383
19 MANCHESTER ACADEMY 0161 832 1111
21 BRISTOL ACADEMY 0870 771 2000
22 PORTSMOUTH PYRAMID CENTRE 023 9235 8608
SOLD OUT EXTRA DATE ADDED DUE TO PUBLIC DEMAND
25 LONDON FORUM 020 7344 4444/020 7403 3331
27 LANCASTER UNIVERSITY 0115 912 9000
NOVEMBER 2002
04 LIVERPOOL UNIVERSITY* 0151 256 5555
05 NEWCASTLE UNIVERSITY* 0191 261 2606
06 NORWICH UEA* 01603 508 050
08 LEICESTER DE MONTFORD UNIVERSITY* 0115 912 9000
09 SHEFFIELD UNIVERSITY* 0114 222 8777
11 CARDIFF UNIVERSITY* 029 2023 0130
12 LEEDS METRO UNIVERSITY* 0113 244 4600
13 WOLVES WULFRUN HALL* 01902 552 121

PLEASE NOTE CHANGE OF DATES* - ALL TICKETS STILL VALID
£10.50 adv / London £12.50 adv (Subject to booking fee)
24 Hour cc hotline 0871 2200 260 or www.gigsandtours.com
New single "[illegible]" out now New album "I To Sky" out 14 October www.jj72.com
NME 5.0

SJM Concerts & Metropolis Music in association with 13 Artists present

THE POLYPHONIC SPREE

plus special guests ★★★ ATHLETE

October 2002
18 EDINBURGH LIQUID ROOMS 0870 169 0100
19 SHEFFIELD LEADMILL 0845 300 4050
21 NOTTINGHAM ROCK CITY 0115 941 2544
22 MANCHESTER UNIVERSITY 0161 832 1111
23 BRIGHTON CONCORDE 2 01273 772 770
25 NORTHAMPTON ROADMENDERS 01604 604 222
26 LIVERPOOL UNIVERSITY 0151 256 5555
27 LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000 / 020 7403 3331

Tickets £11adv/£13adv London (subject to booking fee)
24 hr cc hotline: 0871 2200 260, online: www.gigsandtours.com
Debut album 'The Beginning Stages of ...' released 23 September on 679 recordings
www.thepolyphonicspree.com

SJM Concerts by arrangment with Helter skelter present

THE CORAL

Plus Special Guests*

OCTOBER 2002

1st Newcastle University 0191 261 2606, 0191 263 5000
2nd Glasgow Garage 0870 169 0100
3rd Leeds Met University 0113 244 4600
5th Man[illegible]r University SOLD OUT
6th Lancaster Sugarhouse 0115 912 9000
7th Sheffield University 0114 222 8777, 0114 279 7997
9th Cambridge Junction 01223 511 511
10th Lon[illegible] SOLD OUT epherds Bush Empire
11th Leicester DeMontfort University 0115 912 9000
12th Bristol University 0117 929 9008
14th Exeter University Lemon Grove 01392 425 309
15th Brighton Concorde 2 01273 772 770
17th Wolverhampton Wulfrun 01902 552 121
18th Liverpool University 0151 256 5555

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New single 'Dreaming Of You' out 7th October from the debut album 'The Coral'
www.thecoral.co.uk *Please see web-site for details

SJM Concerts by arrangment with ITB present

VENUS HUM

plus guests Rob Da Bank* & Boom Click**

September
16 BRIGHTON Concorde 2
Tickets £4adv. (stbf) 01273 772 770
19 SHEFFIELD Barfly
Tickets £4adv. (stbf) 0870 907 0999
21 GLASGOW Barfly
Tickets £4adv. (stbf) 0870 907 0999
22 MANCHESTER Night & Day*
Tickets £4adv. (stbf) 0161 832 1111
LONDON MADAM JO JO'S*
[illegible]adv. (stbf) 020 7734 8932, 020 7403 3331
[illegible] online: www.gigsandtours.com
[illegible] 21st October

SJM Concerts in association with ITB present

the jeevas

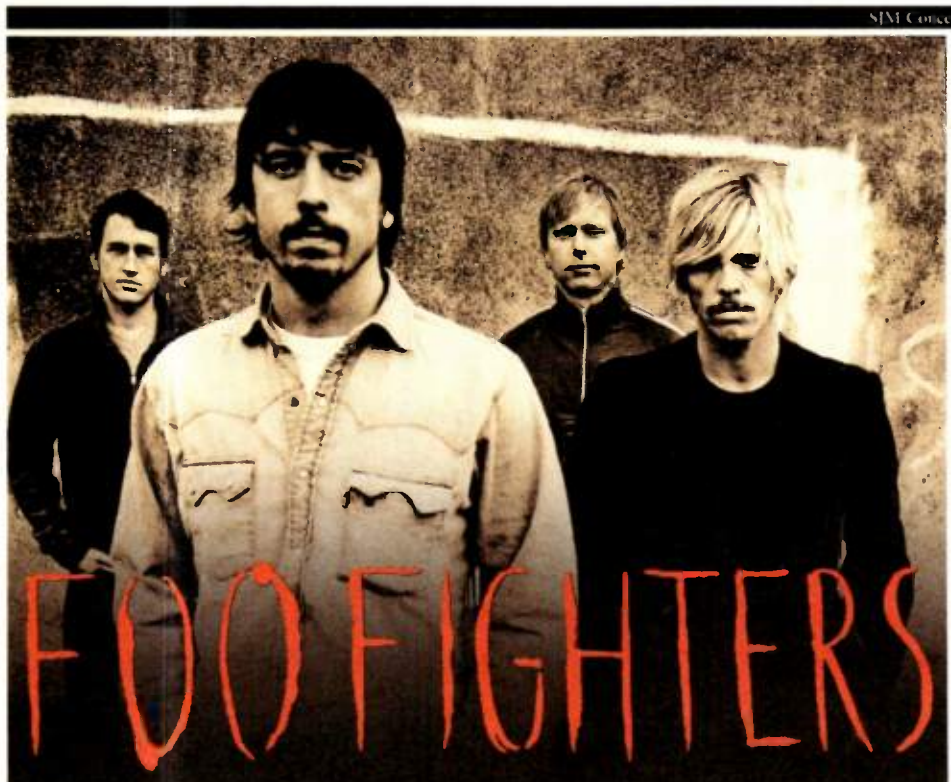
Debut single
VIRGINIA out now

October
01 Aberdeen Lava 0141 339 8383
02 Glasgow QMU 0141 339 8383
03 Sheffield Barfly 0870 907 0999
05 Middlesbrough Empire 0115 912 9000
06 Manchester Night & Day 0161 832 1111
07 Cardiff Barfly 0870 907 0999
10 Southampton Joiners 023 8022 5612
11 Stoke The Void 0115 912 9000
12 Nottingham Rock City 0115 941 2544
14 London Underworld 020 7344 4444
15 Cambridge Boatrace 0115 912 9000
16 Brighton Pressure Point 0115 912 9000
18 Birmingham Academy BA2 0870 534 4444
19 Liverpool University 0151 256 5555
20 Leeds Rocket 0113 245 5570
22 Exeter Cavern 01392 425 309
23 Bristol Fleece 0117 929 9008
24 Oxford Zodiac 01865 420 042
24hr cc hotline: 0870 2200 260
online: www.gigsandtours.com
www.thejeevas.com

[illegible]stars
DJ SET

[illegible]tours.com - exclusive live announcements and priority booking

SJM Concerts presents



FOO FIGHTERS

NOVEMBER 2002

SAT	16	MANCHESTER MEN Arena	0161 930 8000, 0161 832 1111
SUN	17	NEWCASTLE Arena	0870 707 8000, 0191 263 5000
TUE	19	BIRMINGHAM NEC	0870 909 4133
WED	20	CARDIFF Arena	029 2022 4488
FRI	22	WEMBLEY Arena SOLD OUT	
		EXTRA DATE ADDED DUE TO PUBLIC DEMAND	
SAT	23	WEMBLEY Arena	020 8902 0902, 020 7403 3331, 020 7734 8932, 020 7344 4040
MON	25	GLASGOW SECC	0870 0600 100

Tickets £18.50 except London £19.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
An SJM Concerts, Metropolis Music & PCL presentation by arrangement with The Agency)

New album "ONE BY ONE" released 21st October 2002
www.foofighters.com

MTV 2

CARLINGLIVE PRESENTS

MANIC STREET PREACHERS

GREATEST HITS TOUR

VERY SPECIAL GUEST IAN BROWN

SUN DEC 01	THE POINT, DUBLIN	WED DEC 11	NOTTINGHAM ARENA
TUE DEC 03	BIRMINGHAM NEC	SOLD OUT	BRIGHTON CENTRE
WED DEC 04	GLASGOW SECC	SOLD OUT	PLYMOUTH PAVILIONS
FRI DEC 06	MANCHESTER E.N. ARENA	SOLD OUT	EXTRA DATE ADDED DUE TO PUBLIC DEMAND CARDIFF ARENA
SAT DEC 07	WEMBLEY ARENA	MON DEC 16	
TUE DEC 10	NEWCASTLE ARENA		

24 HOUR CC HOTLINE 0871 2200 260 ONLINE WWW.GIGSANDTOURS.COM

NME 5.0

SJM Concerts by arrangement with ITB presents

Richard Ashcroft

THURSDAY 07 NOVEMBER	SHEFFIELD CITY HALL	0114 278 9789, 0114 251 7000
FRIDAY 08 NOVEMBER	MANCHESTER ACADEMY	0161 832 1111, 0161 237 5554
SATURDAY 09 NOVEMBER	LIVERPOOL UNIVERSITY	0151 256 5555
MONDAY 11 NOVEMBER	BLACKBURN KING GEORGE'S HALL	01254 582 582
TUESDAY 12 NOVEMBER	CAMBRIDGE CORN EXCHANGE	01223 357 851
WEDNESDAY 13 NOVEMBER	BRISTOL ACADEMY	0870 771 2000
FRI 15 & SAT 16 NOVEMBER	LONDON BRIXTON ACADEMY	0870 771 2000, 020 7734 8932, 020 7403 3331
SUNDAY 17 NOVEMBER	SOUTHAMPTON GUILDHALL	023 8063 2601
TUESDAY 19 NOVEMBER	WOLVERHAMPTON CIVIC CENTRE	01902 552 121
WEDNESDAY 20 NOVEMBER	NOTTINGHAM ROCK CITY	0115 958 8484, 0115 912 9000
THURSDAY 21 NOVEMBER	NEWCASTLE CITY HALL	0191 261 2606, 0191 263 5000
SATURDAY 23 NOVEMBER	LEEDS UNIVERSITY	0113 244 4600
DF Concerts present SUNDAY 24 NOVEMBER	GLASGOW BARROWLANDS	0870 169 0100
DF Concerts present MONDAY 25 NOVEMBER	EDINBURGH CORN EXCHANGE	0870 169 0100

All Tickets £18.50 adv Except London £19.50 adv (subject to booking fee)
24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com
New Single "Check the Meaning" Released October 7th New Album " Human Conditions" Released October 21st
www.richardashcroft.com

SJM Concerts & Metropolis Music by arrangement with Helter Skelter present

Gomez

plus special guest ARCHIVE

Tuesday 25th November	SWANSEA Brangwyn Hall	0115 912 9000
Tuesday 26th November	NOTTINGHAM Rock City	0115 941 2544
Thursday 28th November	GLASGOW Barrowlands DF Concerts	0115 941 2544
Saturday 30th November	LEEDS University	0113 244 4600
Sunday 1st December	MIDDLESBROUGH Town Hall	01642 242 561
Monday 2nd December	BLACKBURN King George Hall	01254 582 582
Tuesday 3rd December	WOLVERHAMPTON Civic Hall	01902 552 121
Thursday 5th December	OXFORD Brookes University	
Friday 6th December	FOLKESTONE Leas Cli	
Sunday 8th & Monday 9th Dece		
	LONDON Shepherds	

£15 advance except London
24 hr cc hotline 087
Album 'In Our

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclus

Metropolis Music, SJM Concerts & CPL presents by arrangement with coda

Röyksopp's Night Out

with guests...

FC/KAHUNA
Live Set

COSMOS
DJ Set (Tom Middleton)

plus special guest
MISS KITTIN
(Manchester & Brixton only)

December 2002

13 **Glasgow Barrowlands**
0870 169 0100

15 **Newcastle University**
0191 261 2606

18 **Birmingham Academy**
0870 771 2000

19 **Bristol Academy**
0870 771 2000

20 **Manchester Academy** 9pm-2am
0161 832 1111

21 **London Brixton Academy** 8pm-3am
0870 771 2000 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331

24 Hr CC Hotline: 0115 912 9000
Buy On-line: www.gigsandtours.com

www.royksopp.com

Metropolis Music by arrangement with The Agency present

NICKELBACK

plus guests

Saturday 23rd November
Brighton Centre
Box office: 0870 900 9100

Monday 25th November
Sheffield Arena
Box office: 0114 256 5656

Tuesday 26th November
Newcastle Telewest Arena
Box office: 0870 707 8000

Thursday 28th November
Birmingham NEC
Box office: 0870 909 4133

24 Hour CC Hotline: 0115 912 9173
Tickets on sale Saturday 21st September

Friday 29th November
Cardiff Arena
Box office: 02920 224 488 / 02920 230 130

Sunday 1st December
Manchester Evening News Arena
Box office: 0161 930 8000 / Piccadilly: 0161 832 1111

Monday 2nd December
Wembley Arena
Box office: 0870 739 0739 / CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932 / Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331 / plus usual agents

Tickets to all shows: £19.50 adv.
except London: £21.50 adv.

All Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

New single 'Never Again'
from the album 'Silver Side Up' - released Nov 25th

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www.peaceoneday.org

Presented in association with Metropolis Music

PEACE ONE DAY - THE CELEBRATION

An Evening of Live Music, Multimedia and Speech
to mark the first ever day of global ceasefire and non-violence on the UN International Day of Peace
Live Performances from:

1 Giant Leap | Neneh Cherry
Faithless | Jambience
Rhianna | Starsailor
UNKLE (DJ Set) | Zero 7

21 | 09 | 02 BRIXTON ACADEMY

Tickets £15.00 adv. (subject to booking fee) from 0870 771 2000, CC Hotline: 020 7287 0932 Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331, Ticketmaster: 020 7344 4040 plus usual agents. Buy on-line: www.gigsandtours.com

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Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

BAXTER DURY

November — plus guests

Mon 11 **MANCHESTER ROADHOUSE**
Tickets £6.00 adv. from 0161 832 1111

Tue 12 **GLASGOW NICE & SLEAZY**
Tickets £6.00 adv. from 0870 169 0100

Wed 13 **BRISTOL LOUISIANA**
Tickets £6.00 adv. from 0117 929 9008

Thu 14 **LONDON 100 CLUB**
Tickets £9.00 adv. from 020 7734 8932, 020 7344 4040, 020 7403 3331 plus usual agents
All tickets subject to booking fee. Buy online: www.gigsandtours.com
The album 'Len Parrot's Memorial Lift' out on Rough Trade now

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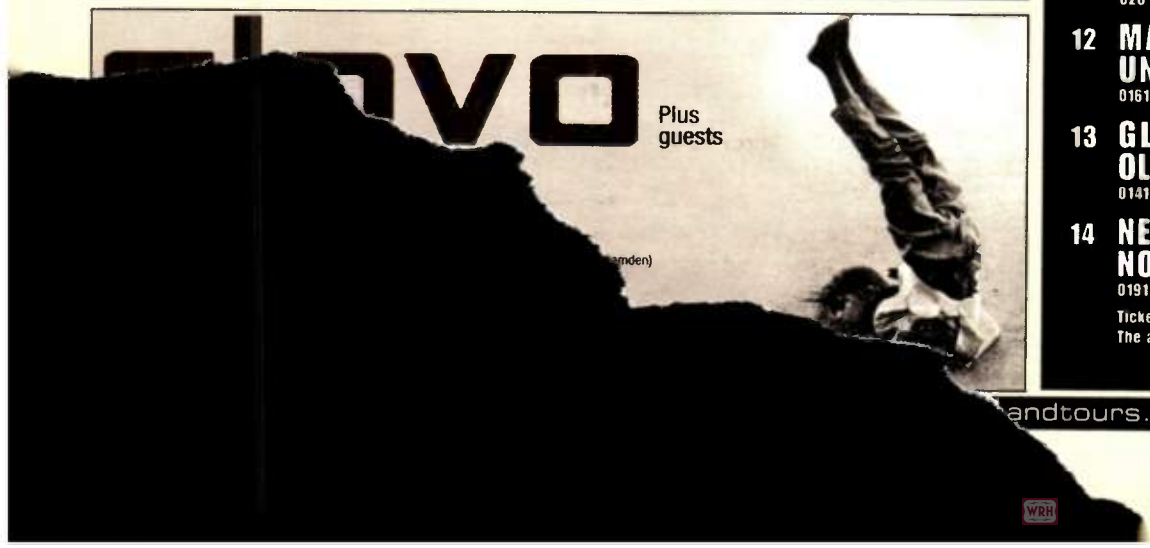
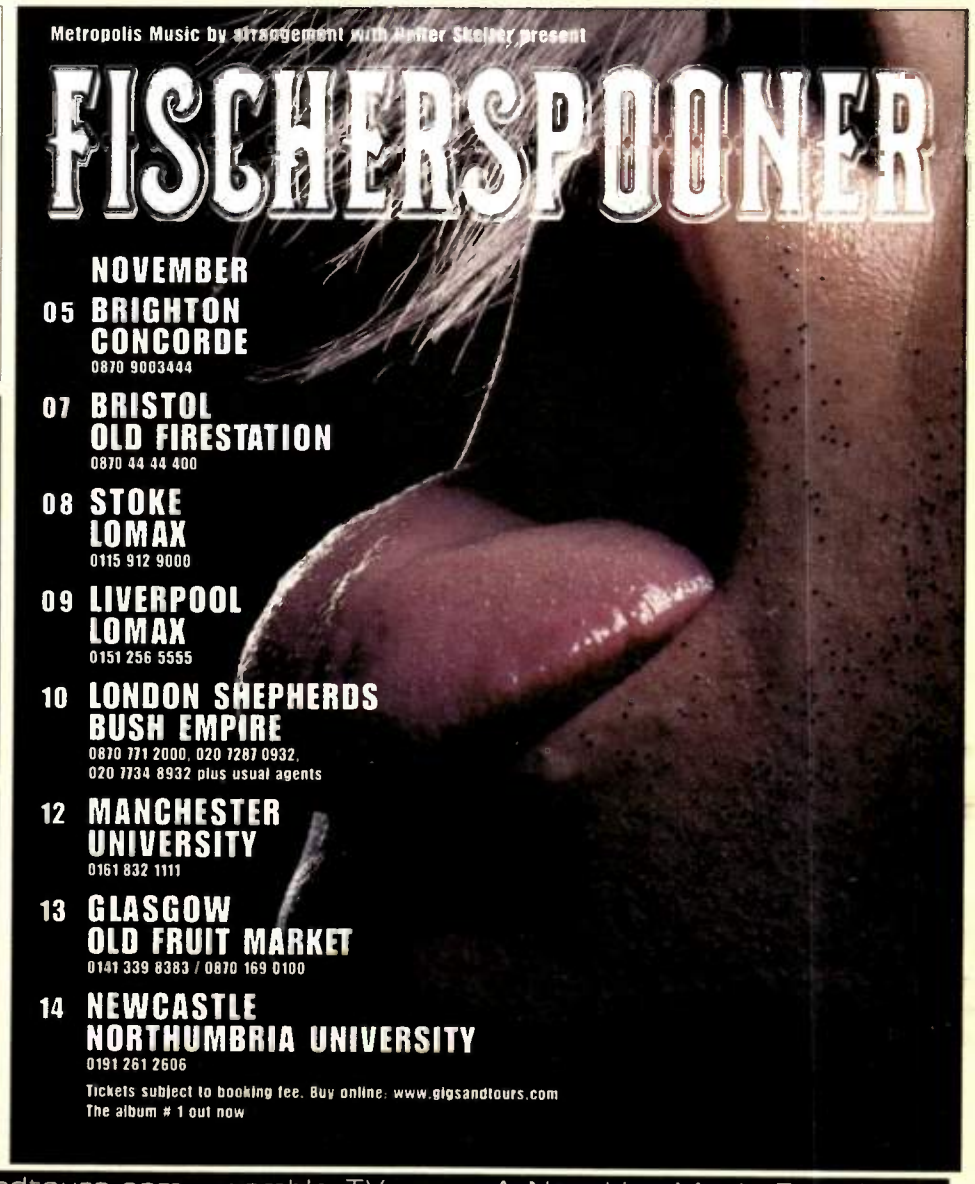


Metropolis Music by arrangement with Helter Skelter present

FISCHERSPOONER



NOVEMBER

05 **BRIGHTON CONCORDE**
0870 9003444

07 **BRISTOL OLD FIRESTATION**
0870 44 44 400

08 **STOKE LOMAX**
0115 912 9000

09 **LIVERPOOL LOMAX**
0151 256 5555

10 **LONDON SHEPHERDS BUSH EMPIRE**
0870 771 2000, 020 7287 0932,
020 7734 8932 plus usual agents

12 **MANCHESTER UNIVERSITY**
0161 832 1111

13 **GLASGOW OLD FRUIT MARKET**
0141 339 8383 / 0870 169 0100

14 **NEWCASTLE NORTHUMBRIA UNIVERSITY**
0191 261 2606

Tickets subject to booking fee. Buy online: www.gigsandtours.com
The album # 1 out now

LIVE

MGD sponsors the famous NME

GIG GUIDE

From Wednesday September 18 to Tuesday September 24

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 18

ABERDEEN Lava 01224 648000
B Movie Heroes/The Suffrajets
BIRMINGHAM Academy 2 0121 262 3000
The SoilRays/The D4/The Beatings
BIRMINGHAM Flapper & Firkin 0121 236 2421
Mercury Tilt Switch
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Miss Black America/Diskopia/ Plastic Heroes**
BRIGHTON Concorde 2 01273 207241
Tony Rebel/LMS
BRIGHTON Freebutt 01273 603974
The Datsuns/The Green Hornets
BRIGHTON Sussex Arts Club 01273 727371
The High & Lonesome
BRISTOL Academy 0870 771 2000
Brian Kennedy/Boo Hewerdine
BRISTOL Colston Hall 0117 922 3683
Deep Purple
BRISTOL Fleece & Firkin 0117 945 0996
Daytona/Lisheen/Como
CARDIFF Barfly 029 2066 7658
Left Front Tire/Babytoe
DERBY Victoria Inn 01332 740091
The Real McKenzies
DUNDEE Westport Bar 01382 200993
Closer/One Inch Volcano
EDINBURGH Corn Exchange 0131 443 0404
Morcheeba
GLASGOW Barfly 0870 907 0999
The National Trust/Appendix Out
GLASGOW Clyde Auditorium 0141 248 3000
Bad Company
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Terra Diablo/Razr/ Dream Powder**
GRIMSBY Spider's Web 01472 692670
Consumed/Not Katies
HARLOW Square 01279 305000
Martin Grech
HARTLEPOOL Studio 01429 424440 **DVD**
LEEDS Bassment 0113 245 0689
Mercy Suite/Buzzkill/Horrod
LEEDS Brudenell Social Club 0113 243 5866
Kid606/Random Number/Printed Circuit/ Unpleasants
LEEDS New Roscoe 0113 246 0778
Misled Youth/Esclavage
LIVERPOOL Masque 0151 708 8708
The Parkinsons/The Wandering Step
LIVERPOOL University 0151 256 5555
The Music/The Rain Band
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Project Dark/Camp Actor/ The Actionettes/Miss Hypnotique**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **Microphones/Scout Niblett**
LONDON Brixton Windmill SW2 020 8671 0700 **Koala/Luxer/Gear**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Pulsane/The Faculty/Mostar**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Carleen Anderson**
LONDON Camden Underworld NW1 020 7482 1932 **Leafcutter/Kowloon/Lupa**
LONDON Camden Verge NW5 020 7485 2781 **Intacolumbia/Performance/Science**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Richard Ashcroft**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Obi/Thomson/Made**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Ball Rock**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Dirty Sanchez/Spin/ Liquid Sunshine**
LONDON Highbury Corner Garage N5 020 7607 1818 **Global Noise Attack**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Playground**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Lumiere/Artemesia/ The Horror**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Dune/Fourth Volume/ The Nymph Birds/Tigershark**
LONDON Notting Hill 20th Century Theatre W11 020 7229 4179 **Chris Rea**
LONDON Notting Hill Arts Club W11 020 7460 4459 **Lupine Howl/The Black Ups**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Breather/Bookcraft/ Cooper Brown**
LONDON Putney Half Moon SW15 020 8780 9383 **Transmission/Nine Dogs Deep/ Monkey**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Bon Jovi**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **Morrissey**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Stag/Hope Of The States/My First Knife Fight**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **ThisGIRL/ Novembers Lie**
MANCHESTER Evening News Arena 0161 930 8000 **James Taylor**
MANCHESTER Retro Bar 0161 274 4892 **Straylight/Opaque**
MANCHESTER Star & Garter 0161 273 6726 **The Butterflies Of Love/Chemistry Experiment**
MIDDLESBROUGH Cornerhouse 01642 253053 **Reef**
NEWCASTLE University 0191 261 2606
Simple Kid/Jetson
NORTHAMPTON Soundhaus 01604 250898 **Serafin/X>Y/Milf**
NOTTINGHAM Junktion 7 0115 970 4662
Jamie Train
OXFORD Zodiac 01865 420042
Sneeze/Spacehopper
PONTYPRIDD Malsters 01656 732231 **Kick**
READING Fez Club 0118 958 6839
King Prawn
SHEFFIELD Barfly 0114 220 3618 **Echobay**
SOUTHAMPTON Joiners 023 8022 5612
The Libertines
SOUTHEND Chinnery's 01702 460440
The Eighties Matchbox B-Line Disaster/ Seachange
STOCKTON Georgian Theatre 01642 674115
Tribute To Nothing/My Deaf Audio

NEW BAND OF THE WEEK

THE ZUTONS
Tuesday 24

Eccentric, melodic and possibly a tiny little bit like The Coral, The Zutons take their tunes to the nation. Liverpool's bands are currently reinventing guitar music. Come and watch. Barfly @ The Monarch, 49 Chalk Farm Road, London NW1 (0870 907 0999), doors 7.30pm, £5 in advance, £6 on the door.

PHOTOGRAPHY: ANDY WILLSHER/JENNY LEWIS

THURSDAY 19

ABERDEEN Lava 01224 648000
Tribute To Nothing/My Deaf Audio
BATH Moles 01225 404445 **Federation X/ The Stuck Ups**
BATH Porter Cellar Bar 01225 404445
Sneeze
BIRMINGHAM Hibernian 0121 471 1910
Low Jackson/Avarice/Sly Bob
BOURNEMOUTH Mister Smith's 01202 291617 **Sidneflowers**
BRIDGEND Toll House 01656 647827
Brutal Deluxe/Spurious
BRISTOL Fleece & Firkin 0117 945 0996
The SoilRays/The D4/The Beatings
BRISTOL Louisiana 0117 926 5978
The Libertines
CAMBRIDGE Boat Race 01223 508533
The Datsuns/Lapsus Linguae
CARDIFF Barfly 029 2066 7658
Max Tundra/Error Plains/Kilo
CARDIFF Clwb Ifor Bach 029 2023 2199
Midasuno/The Relatives
CHELTENHAM Boom Bar 01242 254320
Miss Black America
CHESTER MOOR Gallery 0191 388 4588
Pale Man-Made
DARLINGTON Tap & Spile 01325 381679
Adequate 7
DERBY Victoria Inn 01332 740091
Intentions Of An Asteroid/Fake Ideal
FALKIRK Martell 01324 621764 **Madflower**
GLASGOW Barfly 0870 907 0999 **Simple Kid**
GLASGOW Barrowlands 0141 552 4601
Morcheeba
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Speedway/Stone Whisper/ The Shores**
GLASGOW Nice'n'Sleazy 0141 333 9637
The Real McKenzies/The Threats/ The Al Pacinos
GLASGOW QMU 0141 334 4568 **Gary Numan**
GLASGOW West 13th 0141 576 5018
Wednesdays/Grease Monkeys
HIGH WYCOMBE White Horse 01494 527672
Hi-Tech Set/Fire Apple Red/My Dad Joe/ Last Out
HULL Wellington 01482 221676
King Prawn/Turisme/Bluecide Down
IPSWICH Regent Theatre 01473 433100
Deep Purple
LEICESTER Charlotte 0116 255 3956
The Parkinsons/Circa 1963
LEICESTER Lamplighters 0116 255 1228
The Butterflies Of Love
LINCOLN Falcon 01522 513888 **Five Knuckle**
LIVERPOOL Masque 0151 708 8708
Skank Like Frank
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **New Disease**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Turner**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Carleen Anderson**
LONDON Camden Underworld NW1 020 7482 1932 **Nashville Pussy/Monkey Girl/ Whizzwood**
LONDON Camden Verge NW5 020 7485 2781
The Way/Soulfire/Saving Grace
LONDON Camden WKD NW1 020 7267 1869
Harambe/The Insiders
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Flaming Stars/ The Charles Napiers**
LONDON Farringdon Betsey Trotwood EC1 020 7253 4285 **Scapa Flow/Ben & Baum/ Montana Highrise**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Cicoone/ Your Highness**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Bello Hard/Murdock/Ist**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Sounder/Bugeye/Trigger Baby/ Switch**
LONDON Kentish Town Forum NW5 020 7344 0044 **Beanie Man**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Energica/Granola/ My Octopus Georgo**
LONDON Old Street 333 EC1 020 7739 5949
Campag Velocet/Lomax
LONDON Old Street Cargo EC2 020 7613 7731 **Dirty Vegas**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Serafin/X>Y/Saint Rose**
LONDON Shoreditch Herbal E2 020 7613 4462 **Simian**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **MASS**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **Diana Krall**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Sons Fariq/ The Leeches/Motherlode/Left Front Tire/ Surfing Brides**
MANCHESTER Life Cafe 0161 833 3000
Kid Conspiracy
MANCHESTER Night And Day Cafe 0161 236 1822 **Marah**
NEWCASTLE City Hall 0191 261 2606
Bad Company
NOTTINGHAM Old Vic 0115 958 2139
Misterioso
NOTTINGHAM Rock City 0115 941 2544
Gold Blade
OXFORD Zodiac 01865 420042 **Mr Scruff**
PETERBOROUGH Park 01733 310383
Lach And The Secrets
SOUTHEND Chinnery's 01702 460440
Martin Grech/Mew
WOLVERHAMPTON Little Civic 01902 552121
Tom Kingley And The Lovers
WOLVERHAMPTON Robin 2 01902 497860
21st Century Schizoid Band

FRIDAY 20

ABERDEEN Dr Drakes 01224 596999
The Real McKenzies
ABERDEEN Lava 01224 648000
Adequate 7
BELFAST Limelight 028 9032 5942
Pitchshifter/ThisGIRL/The Kennedy Soundtrack
BIRMINGHAM Academy 2 0121 262 3000
The Parkinsons
BIRMINGHAM Bar Academy 0121 262 3000
Marah
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Jacklin/Dorcia**
BLACKBURN King George's Hall 01254 582582 **INVISIBLES**
BOURNEMOUTH Mister Smith's 01202 291617 **Miss Black America/Lamb Quartet/ Vext/Tax La Homa**
BRIGHTON Freebutt 01273 603974
The Stuck Ups/Valerie
BRISTOL Cube Cinema 0117 907 4190
Max Tundra/Knowledge Of Bugs
BRISTOL Louisiana 0117 926 5978
The Datsuns
CAMBRIDGE Corn Exchange 01223 357851
21st Century Schizoid Band
CAMBRIDGE Portland Arms 01223 357268
The Butterflies Of Love/Chemistry Experiment

PICK OF THE WEEK

THE MUSIC

Fresh from hitting the Top Five with their eponymous debut album, The Music now embark on their biggest tour to date. Expect a rave-like atmosphere with fans getting into the band's trademark hypnotic rhythms, driving guitars and Robert Harvey's inimitable manic dance steps. Get in the party mood at Liverpool University (September 18), Oxford Zodiac (20), Birmingham Academy 2 (21), Bristol Fleece & Firkin (23) and Brighton Concorde 2 (24).

CARRICKMACROSS Hotel Oasis 00 35342 966 1185 **Scooter**
CREWE Upstairs At The Limelight 01270 251929 **The Wandering Step/Mayfield**
EDINBURGH Venue 0131 557 3073
Simple Kid
GLASGOW Cathouse 0141 248 6606
B Movie Heroes/Die So Fluid
GLASGOW Fury Murrys 0141 221 6511
Cooper/Rolla/The Others
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Tribute To Nothing/My Deaf Audio/ Stickmen**
GLASGOW Tron 0141 552 4267 **Closer/ Terra Diablo/Huckleberry**
GRIMSBY Spider's Web 01472 692670
Jar/Skyfish
HARLOW Square 01279 305000
Ex-Cathedra/The Filaments/Deadline
HIGH WYCOMBE White Horse 01494 527672
Biofeld/The Tricks/Seneca
LEAMINGTON SPA Kelly's 01926 428655
Wish/Bocca
LEEDS Royal Park 0113 275 7494
Little Japanese Toy/The Real Losers
LINCOLN Duke Of Wellington, Bivouac Club 01522 527069 **Lach And The Secrets**
LIVERPOOL Lomax @ Nation 0151 707 9977
Gary Numan
LIVERPOOL Picket 0151 708 5318
The Relatives
LIVERPOOL Royal Court 0151 709 4321
Morcheeba
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Mark Rae**
LONDON Aldgate East Arts Cafe E1 020 7247 5681 **The National Trust/Stutz Bear Club**
LONDON Angel Blue Note N1 020 7837 6900
Kovac
LONDON Brixton Windmill SW2 020 8671 0700 **Splitters/Bubba/Punchbowl**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **The Bark/**
Bertie Smalls Confession/Smiled
LONDON Camden Dublin Castle NW1 020 7485 1773 **Philadelphia Spectrum/**
The Keatons/Spider Charlie
LONDON Camden Underworld NW1 020 7482 1932 **Converge/John Holmes/**
Paint The Town Red/Eden Main
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Roadworks/Tom Baxter/**
Jamie Lawson/Emma McGlynn
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **The SoilRays/The D4/**
The Beatings
LONDON Hackney Chat's Palace E9 020 8986 6714 **Chu Nah Mi/Tragic Roundabout**
LONDON Hammersmith Apollo W6 0870 606 3400 **Bad Company**
LONDON Highbury Corner Garage N5 020 7607 1818 **Ma**
LONDON Hi Garage N5
LONDON 60
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Voice/Smokestrader/Portion**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Great Bear/Gasellmores/ Hamfatter**
LONDON Malet Street ULU WC1 020 7664 2000 **Bowes & Morley**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Milkabeam/The Pictures/ Girls On Top**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **Diana Krall**
LONDON Stoke Newington Ryan's Bar N16 020 7275 7807 **The Incredibly Strange Film Band**
LONDON Tottenham Court Road Studio Club WC2 020 7836 4324 **Urusula/**
Pablo's Horse/Agent J/The Gift/Moo Cows
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **The Greenhornes/**
Holly Golightly/Gadget Ga Ga
MANCHESTER Bridgewater Hall 0161 907 9000 **Brian Kennedy/Boo Hewerdine**
MANCHESTER Roadhouse 0161 228 1789
Simian/Echobay
NORWICH Waterfront 01603 632717
Mr Scruff
OXFORD Zodiac 01865 420042 **The Music/ The Rain Band/The Bandits**
PERTH Twa Tams 01738 634500
Madflower/My Favourite Co-Pilot
SCUNTHORPE Baths Hall 01724 842332
King Prawn/Error 56/Anti-Clockwise/Kyno
SHEFFIELD Barfly 0114 220 3618 **Freerider**
SOUTHAMPTON Joiners 023 8022 5612
Monkey Girl/Whizzwood
TUNBRIDGE WELLS Forum 01892 530411
The Eighties Matchbox B-Line Disaster/ Lapsus Linguae/Seachange
WOLVERHAMPTON Little Civic 01902 552121
Serafin/X>Y
WOLVERHAMPTON Wulfrun Hall 01902 552121 **Number One Son/Fallen To/Clay**

SATURDAY 21

ABERDEEN Lava 01224 648000 **Madflower/**
The Thought/My Favourite Co
ABERDEEN Lemon Tree 0122
ALDERSHOT West End Cent
The Eighties Matchbox B
Lapsus Linguae/Seach
ARBROATH View
Adequate 7
BEDFORD Esq
Capdown/Fe
BIRMINGHA

BRIGHTON Dome 01273 709709
Lee Hazlewood
BRIGHTON Freebutt 01273 603974
The Morons/My Dad Joe
BRIGHTON Hanbury Ballroom 01273 605789
Simian/Echobay
BRISTOL Cube Cinema 0117 907 4190
The Outsiders
CAMBRIDGE Corn Exchange 01223 357851
Brian Kennedy/Boo Hewerdine
CAMBRIDGE Portland Arms 01223 357268
The Telescopes/Swirlies
CARDIFF Barfly 029 2066 7658 **The Datsuns**
CARDIFF Clwb Ifor Bach 029 2023 2199
Zabrinski
CARDIFF Coal Exchange 029 2049 4917
Mr Scruff
COVENTRY Colosseum 024 7655 4473
Serafin/X>Y/Dragster
DERBY Victoria Inn 01332 740091 **Eclipse**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Pitchshifter/ThisGIRL/**
The Kennedy Soundtrack
DUBLIN Whelans 00 3531 478 0766
The D4/La Rocca/Berkeley
EDINBURGH Mercat 0131 225 3861
Catcher/Endorphin/Still Life
FALKIRK Engine Room 01324 840532
B Movie Heroes/Die So Fluid/
The Suffrajets
GLASGOW Henry Wood Hall 0141 226 3868
Turin Brakes/Fionn Regan
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Lach And The Secrets/Ursula Minor/ Cooler**
GRIMSBY New West Marsh Club 01472 342740 **Mercury Tilt Switch**
HIGH WYCOMBE White Horse 01494 527672
Gold Blade/Buzzkill
LEEDS Cockpit 0113 244 3446 **Simple Kid**
LEEDS Fenton 0113 245 3908
Mrs Pilgrim/Baba Yaga/Linear Negra
LEICESTER Charlotte 0116 255 3956
Five Knuckle
LEICES
Dawn
LIVE

WRH

Metropolis Music presents

GEMMA HAYES
PLUS GUESTS

SEPTEMBER

Wed	25	EDINBURGH VENUE	0870 903 3444
Sat	28	BIRMINGHAM ACADEMY 2	0870 771 2000
Sun	29	LEEDS COCKPIT	0113 245 5570
Mon	30	NOTTINGHAM SOCIAL	0115 912 9000

Tickets to all shows: £8.00 adv.
except: Portsmouth: £7.00 adv. / Brighton: £10.00 adv.
Buy online: www.gigsandtours.com / www.gemmahayes.com

OCTOBER

Wed	02	LONDON ULU	020 7287 0932
Thu	03	CAMBRIDGE JUNCTION	01223 51 15 11
Fri	04	BRIGHTON CORN EXCHANGE	01273 325 440
Sun	06	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
Mon	07	LIVERPOOL STANLEY THEATRE	0151 256 5555
Tue	08	MANCHESTER UNIVERSITY	0161 832 1111
Wed	09	BRISTOL FLEECE & FIRKIN	0870 44 44 400

STEREO MC'S

PLUS GUESTS

DECEMBER

SUN	01	NOTTINGHAM ROCK CITY	0115 958 6464
MON	02	GLASGOW BARROWLANDS	0141 339 8383
TUE	03	MANCHESTER UNIVERSITY	0161 832 1111
THU	05	LONDON SHEPHERDS BUSH EMPIRE	0870 771 2000, 020 7287 0932, 020 7734 8932, PLUS USUAL AGENTS
SAT	07	PORTSMOUTH PYRAMIDS CENTRE	023 9235 8608 / 023 9266 3911
SUN	08	CAMBRIDGE JUNCTION	01223 5511511
WED	11	NORTHAMPTON ROADMENDERS	01604 604222

All tickets subject to booking fee. Buy online www.gigsandtours.com
Stereo MC's Retroactive the greatest hits out on 11th November

Metropolis Music and PCL by arrangement with The Agency present

THE LIBERTINES

SEPTEMBER

18	SOUTHAMPTON JOINERS	023 8022 5612
18	BRISTOL LOUISIANA	0117 929 9008
20	CARDIFF BARFLY	0870 907 0999
22	EXETER CAVERN	01392 425 309
23	BOURNEMOUTH MR SMITHS	0115 912 9000
25	OXFORD ZODIAC	01865 420 042
26	PETERBOROUGH METROPOLIS LOUNGE	01733 571 616
28	BRIGHTON PAVILION	01273 709 709
30	DERBY VICTORIA INN	0115 912 9000

OCTOBER

01	CAMBRIDGE BOAT RACE	01223 508 533
02	TUNBRIDGE WELLS FORUM	01892 545 792
04	LONDON 100 CLUB SOLD OUT	020 7287 0932
05	LIVERPOOL UNIVERSITY	0151 256 5555

Tickets £6.00 adv. from All Tickets subject to booking fee / Buy online: www.gigsandtours.com
New single 'Up The Bracket' released 30th September on Rough Trade www.thelibertines.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

GOLDRUSH /
plus LONGVIEW

OCTOBER 2002

Tue	01	MIDDLESBROUGH Corner House	01642 242 561
Wed	02	GLASGOW King Tut's	0141 332 4400
Thu	03	ABERDEEN Lemon Tree	01224 642 230
Fri	04	DUNDEE Westport	01382 200 993
Sun	06	HULL Adelphi	01482 348 216
Mon	07	STOKE ON TRENT Sugarmill	0115 912 9000
Tue	08	MANCHESTER Night & Day	0161 832 1111
Wed	09	SHEFFIELD Barfly	0114 220 3618
Thu	10	LEICESTER Charlotte	0116 255 3956
Sat	12	BEDFORD Esquires	01234 217 171
Sun	13	WOLVERHAMPTON Little Civic	01902 552 121
Mon	14	BRISTOL Fleece & Firkin	0117 929 9008
Tue	15	CARDIFF Barfly	0870 907 0999
Thu	17	CHELMSFORD Army & Navy	01245 354 155
Fri	18	NORTHAMPTON Soundhaus	01604 250 898
Sat	19	OXFORD Zodiac*	01865 420 042
Sun	20	SOUTHAMPTON Joiners	023 8022 5612
Tue	22	CAMBRIDGE Boatrace	01223 508 533
Wed	23	LONDON Dingwalls	0207 287 0932
Thu	24	NORWICH Waterfront	01603 508 050
Fri	25	COVENTRY Colosseum	0115 912 9000

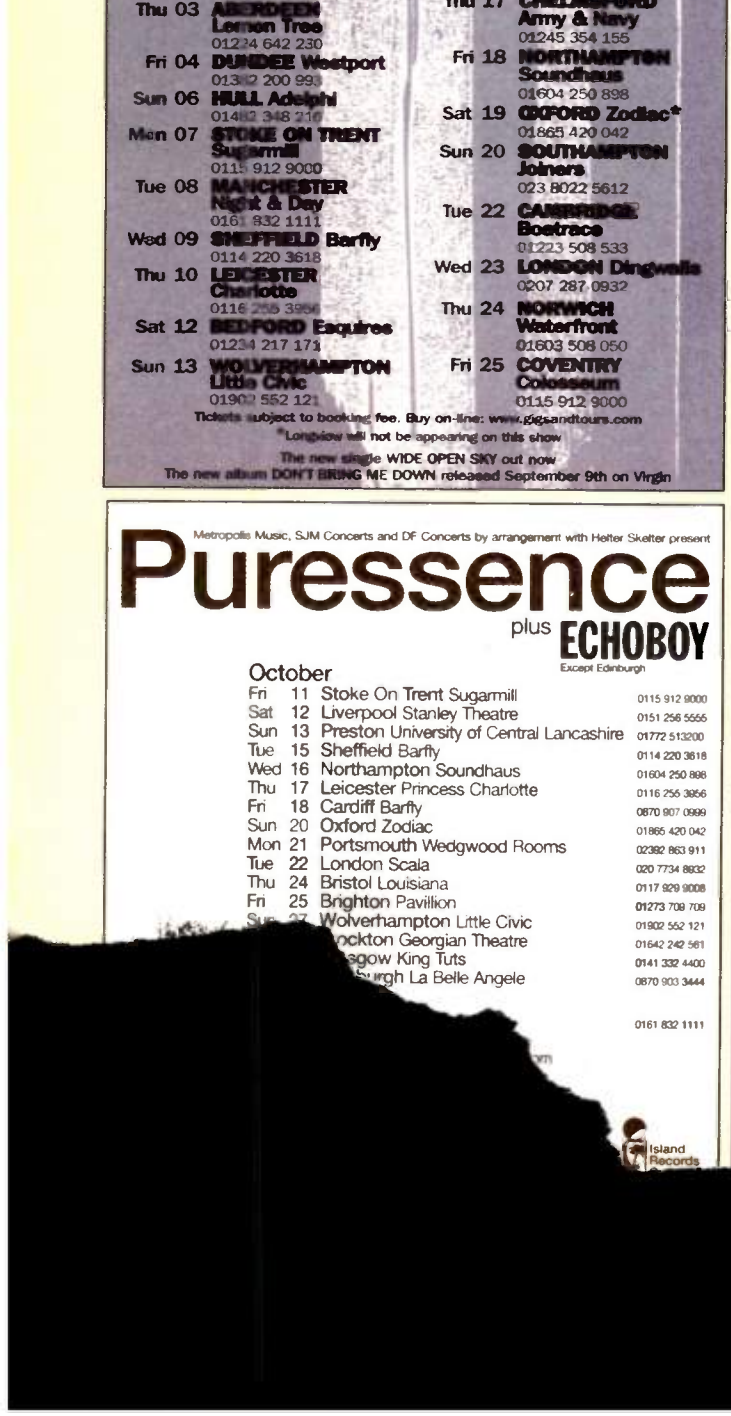
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
*Longview will not be appearing on this show
The new single WIDE OPEN SKY out now
The new album DON'T BRING ME DOWN released September 9th on Virgin

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

Puressence
plus ECHOBOY
Except Edinburgh

October

Fri	11	Stoke On Trent Sugarmill	0115 912 9000
Sat	12	Liverpool Stanley Theatre	0151 256 5555
Sun	13	Preston University of Central Lancashire	01772 513200
Tue	15	Sheffield Barfly	0114 220 3618
Wed	16	Northampton Soundhaus	01604 250 898
Thu	17	Leicester Princess Charlotte	0116 255 3956
Fri	18	Cardiff Barfly	0870 907 0999
Sun	20	Oxford Zodiac	01865 420 042
Mon	21	Portsmouth Wedgwood Rooms	02392 863 911
Tue	22	London Scala	020 7734 8932
Thu	24	Bristol Louisiana	0117 929 9008
Fri	25	Brighton Pavillion	01273 709 709
		Wolverhampton Little Civic	01902 552 121
		ockton Georgian Theatre	01642 242 561
		egow King Tuts	0141 332 4400
		urgh La Belle Angele	0870 903 3444
			0161 832 1111



Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

hoggboy

Plus guests Nu

OCTOBER

Fri	11	NORTHAMPTON SOUNDHAUS	01604 250 898
Sat	12	SHEFFIELD LEADMILL	0845 300 4050
Mon	14	STOKE SUGARMILL	0115 912 9000
Tue	15	MANCHESTER ROADHOUSE	0161 832 1111
Wed	16	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
Thu	17	GLASGOW KING TUT'S	0141 332 4400
Sat	19	BRISTOL LOUISIANA	0115 902 9000
Sun	20	BIRMINGHAM THE JUG OF ALE	0121 449 1082
Mon	21	SOUTHAMPTON JOINERS CLUB	023 8022 5612
Tue	22	CARDIFF BARFLY	0870 907 0999
Wed	23	LONDON GARAGE	020 7287, 020 7734 8932, 020 7403 3331

Tickets to all shows: £8.00 adv. (London: £7.00)
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New single 'Upside Down' out 30th September
Debut album 'er' 07' out 7th October
www.hoggboy.com

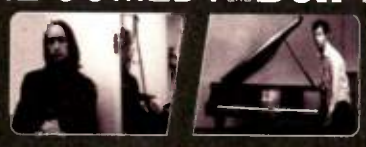
Brendan Benson
PLUS GUESTS

OCTOBER

SUN	13	SHEFFIELD Barfly	0114 220 3618
MON	14	BRISTOL Louisianna	0117 929 9008
TUES	15	LIVERPOOL Barfly	0870 907 0999
WEDS	16	SOUTHEND Chinnerys	01702 460 440
THUR	17	LONDON 100 Club	020 7287 0932, 020 7734 8932 plus usual agents
SUN	20	WOLVERHAMPTON Little Civic	01902 552121
MON	21	MANCHESTER Roadhouse	0161 832 1111
TUES	22	LEICESTER Princess Charlotte	0116 255 3956
THUR	24	ABERDEEN Lemon Tree	01224 642 230
FRI	25	READING Rooms	01382 228496
SAT	26	GLASGOW Barfly	0870 1690100
MON	28	NORTHAMPTON Soundhaus	01604 250898
TUES	29	YORK Fibbers	01904 651 250
WEDS	30	CARDIFF Barfly	0870 907 0999

New single 'Good To Me' out 21st October
The album 'Lapalco' out 28th October www.brendan-benson.com
All tickets subject to booking fee. Buy on-line: www.gigsandtours.com

The DIVINE COMEDY and Ben Folds



September

Sun	29	Bristol Academy	0870 771 2000
Mon	30	Birmingham Academy	0870 771 2000

October

Tue	01	Glasgow Barrowland	0870 169 0100
Thu	03	Manchester Academy	0161 832 1111
Fri	04	Shephe[illegible]ush Empire	
Sat	05	Shepherds Bush Empire	

0870 771 2000, 020 7287 0932, 020 7344 4040, 020 7403 3331 plus usual agents
Tickets £15.00 adv. except London £17.50 adv
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
A Metropolis Music and SJM Concerts presentation by arrangement with 13 Artists and Primary International

Metropolis Music by arrangement with 13 Artists present

BRIGHT EYES

NOVEMBER

05	BRIGHTON KOMEDIA	01273 647100
06	LEEDS JOSEPH WELL	0113 245 5570
07	GLASGOW KING TUTS	0141 339 8383, 0141 339 8883
08	BELFAST QUEENS UNIVERSITY	028 9066 5577
11	MANCHESTER NIGHT & DAY	0161 832 1111
12	LONDON DINGWALLS	020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents

Buy on-line: www.gigsandtours.com
All tickets subject to booking fee
www.wichita-recordings.com

A Metropolis Music by arrangement with Gaia Agency present

BETH GIBBONS & RUSTIN MAN

ONLY UK SHOW
Onstage 9pm. Pre-release album showcase
Wednesday 16th October
SHEPHERDS BUSH EMPIRE
Tickets £11.00 adv. from: 0870 771 2000
020 7287 0932, 020 7734 8932, 020 7403 3331
020 7344 4040, plus usual agents
All tickets subject to booking fee
Buy online: www.gigsandtours.com
FREE ALBUM SAMPLER AVAILABLE WHEN YOU PURCHASE TICKETS
[illegible]pions of Portishead teams up with Paul Webb
Man to make what will surely become one
[illegible]ed 28th October

Metropolis Music by arrangement with 13 Artists present

Interpol
plus guests

OCTOBER 2002

Wed	09	CARDIFF Barfly	08760 907 0999
Thu	10	SHEFFIELD Barfly	0114 220 3618
Fri	11	GLASGOW King Tuts	0141 339 8383
Mon	14	LIVERPOOL University	0151 256 5555
Wed	16	LONDON Scala	020 7734 8932
Thu	17	BRISTOL Louisiana	0117 929 9008
Fri	18	MANCHESTER Roadhouse	0161 832 1111
Sat	19	BRIGHTON Free Butt	01273 603 974

Buy on-line: www.gigsandtours.com
Interpol 'Turn on the Bright Lights' New album out now
www.matadoreurope.com www.matadorrecords.com

ndtours.com · wembleyTV.com - A New Live Music Experience

FROM PAGE 51

LONDON Hackney Ocean E8 020 7314 2800 **Gary Numan**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Parkinsons**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **X Static/Decoration**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Primera Dolz/Luxembourg**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Frowser**
LONDON Kingston Peel 020 8546 3516 **4Ft Fingers/Whitmore/Gash**
LONDON South Bank Purcell Room SE1 020 7960 4242 **Jeb Loy Nichols/Robin Holcomb**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Ryuichi Sakamoto**
LONDON South Kensington Royal Albert Hall SW7 020 7589 8212 **Diana Krall**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Schneider TM/Max Tundra/ Cursor Miner**
NEWCASTLE Opera House 0191 232 0899 **21st Century Schizoid Band**
NEWPORT TJ's 01633 216608 **Hiding With Girls**
NOTTINGHAM Boat Club 0115 981 1251 **Supersuckers**
NOTTINGHAM Rock City 0115 941 2544 **Bowes & Morley**
SHEFFIELD Barfly 0114 220 3618 **Fin**
SHEFFIELD Leadmill 0114 221 2828 **The Shining**
STOCKTON Georgian Theatre 01642 674115 **Martin Grech**
SWINDON Victoria 01793 535713 **Mantequilla/Hip Daytona**
TUNBRIDGE WELLS Forum 01892 530411 **Caeser Soze/Ye Wlies**
WHITEHAVEN Civic Hall 01946 852821 **King Prawn**
WORCESTER Crown 01905 612127 **Monkey Girl/Whizzwood**

SUNDAY 22

ARBROATH Viewfield Hotel 01241 872446 **Five Knuckle**
BLACKBURN King George's Hall 01254 582582 **The Fall**
BRIGHTON Freebutt 01273 603974 **The Parkinsons/The Others/Castro**
CARDIFF Barfly 029 2066 7658 **Fletcher**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Caeser Soze/Rudebones**
CORK Nancy Spains 00 35321 431 4452 **Pitchshifter/ThisGIRL/ The Kennedy Soundtrack**
DUBLIN Rupert Guinness Theatre 00 3531 408 4968 **Turin Brakes/Fionn Regan**
DUBLIN Spirit 00 3531 877 9999 **Schneider TM**
EDINBURGH La Belle Angele 0131 225 7536 **Marah**
EDINBURGH Liquid Rooms 0131 225 2564 **21st Century Schizoid Band**
EXETER Cavern Club 01392 495370 **The Libertines**
GLASGOW Barfly 0870 907 0999 **Sneeze/Smudge/Godstar**
GLASGOW Cathouse 0141 248 6606 **Room 213**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Supersuckers**
LEEDS Cockpit 0113 244 3446 **Martin Grech**
LEEDS Joseph's Well 0113 203 1861 **King Prawn**
LEICESTER De Montfort Hall 0116 233 3111 **Morcheeba**
LIVERPOOL Cavern Club 0151 236 1964 **Lightyear/Howard's Alias/Evil Macaroni**
LONDON Aldgate East Spitalfields Market E1 020 8964 2001 **Komputer**
LONDON Brixton Windmill SW2 020 8671 0700 **Redland Palomino Co/Bexleys/KTB**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Tenderhooks/Sadler Dale/ Ursha Bloom**
LONDON Camden Underworld NW1 020 7482 1932 **Pama International/ Too Many Crooks/Splitters**
LONDON Camden Verge NW5 020 7485 2781 **Midnight Configuration/Projekt/Heroin AD**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Herbie/Dry Riser**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **Lounge FM/Sarafena/Circle**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Ligature/ The Enchanted/Skaldic Curse**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Carl Thompson/Kubrik**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Crafty/Oblivion/Versace Widow**
LONDON King's Cross Scala N1 020 7833 2022 **Primal Fear**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Terry Callier**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Lee Hazlewood/ Jarvis Cocker**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Bis**
MACCLESFIELD Bar Cuba 01625 614314 **Lash And The Secrets**
MAIDSTONE Whatman Park 01622 691789 **Fire & Water/Tangled Web/Playgirls**
MANCHESTER Lowry 0161 876 2000 **Kate Rusby**
NORTHAMPTON Soundhaus 01604 250898 **Echoboy**
PETERBOROUGH Park 01733 310383 **The Eighties Matchbox B-Line Disaster/ Lapsus Linguae/Seachange/ B Movie Heroes**
READING Rising Sun 0118 957 2974 **Max Tundra**
SHEFFIELD Boardwalk 0114 279 9090 **The Blockheads**

MONDAY 23

ABERDEEN Cafe Drummond 01224 624642 **Lift/Liquid/Ghost Of Bongo**
BELFAST Auntie Annie's 028 9050 1660 **Mundy/Nina Hynes**
BELFAST Empire 028 9024 9276 **Turin Brakes/Fionn Regan**
BOURNEMOUTH Mister Smith's 01202 291617 **The Libertines**
BRIGHTON Concorde 2 01273 207241 **Reef**
BRIGHTON Dome 01273 709709 **The Eighties Matchbox B-Line Disaster**
BRIGHTON Pressure Point 01273 702333 **Modus/Maribou Trio**
BRISTOL Fleece & Firkin 0117 945 0996 **The Music/The Bandits**
BRISTOL Louisiana 0117 926 5978 **Simple Kid**
CARDIFF Barfly 029 2066 7658 **Tippi**
DUBLIN Olympia 00 3531 677 7744 **Lee Hazlewood**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Five Knuckle/Adequate 7/Carlito**
LEEDS Cockpit 0113 244 3446 **Supersuckers**
LEEDS New Roscoe 0113 246 0778 **Echoboy/X>Y**
LEICESTER Charlotte 0116 255 3956 **Rudebones/Caeser Soze**
LEICESTER International Arts Centre 0116 253 8293 **Lash And The Secrets**
LONDON Aldgate East Spitz E1 020 7392 9032 **Mum**
LONDON Bond Street Corks Wine Bar W1 020 8529 5807 **The Last Taxi**
LONDON Camden Dingwalls NW1 020 7267 1577 **Dale Watson**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Zavatharsha/Vellum**
LONDON Camden Underworld NW1 020 7482 1932 **The Real McKenzies/Consumed**
LONDON Covent Garden Spot WC2 020 7379 5900 **Malakite/Social Skills**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **First Born/Rush/The Features**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Renegade Playboys**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Suffrajets/Die So Fluid/ B Movie Heroes**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Ludes**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Evan Dando/Johnny Marr/ Roddy Frame/Mary Coughlan/Eliza Carthy**
MANCHESTER Apollo 0161 242 2560 **Bad Company**
NEWCASTLE Arts Centre 0191 261 5618 **Seeeze**
NEWCASTLE University Of Northumbria 0191 232 6002 **Morcheeba**
OXFORD Cellar 01865 244761 **Flying Machine**
SHEFFIELD Barfly 0114 220 3618 **The Datsuns**
SHEFFIELD Boardwalk 0114 279 9090 **Marah**

TUESDAY 24

BELFAST Auntie Annie's 028 9050 1660 **Justin Sullivan**
BIRMINGHAM Old Railway 0121 333 6434 **Crazyface/Team Rocket**
BRIGHTON Concorde 2 01273 207241 **The Music/The Bandits**
BRIGHTON Pressure Point 01273 702333 **Phinius Gage**
BRISTOL St George's Hall 0117 923 0359 **Turin Brakes/Fionn Regan**
CAMBRIDGE Boat Race 01223 508533 **Martin Grech/Antihero/Mew**
CAMBRIDGE Corn Exchange 01223 357851 **Morcheeba**
CARDIFF Barfly 029 2066 7658 **Simple Kid/Nerve/The Mooks**
COLCHESTER Arts Centre 01206 500900 **Reef**
DERBY Victoria Inn 01332 740091 **Throwdown/18 Vision/Sattakane**
EDINBURGH Liquid Rooms 0131 225 2564 **Terry Callier**
GLASGOW Barfly 0870 907 0999 **The Datsuns/The Greenhornes**
GLASGOW Garage 0141 332 1120 **Pitchshifter/Taproot/The Kennedy Soundtrack**
LEICESTER Charlotte 0116 255 3956 **Marah**
LEICESTER University 0116 223 1169 **The Wildhearts**
LIMERICK Hi Stool 00 35349 854 4880 **The D4**
LIVERPOOL University 0151 256 5555 **Mr Scruff**
LONDON Camden Barfly @ The Monarch NW1 0870 907 0999 **Zutons/Coin-Op**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Lomax/Jarcrew**
LONDON Camden Palace NW1 020 7387 0428 **New Disease**
LONDON Camden Purple Turtle NW1 020 7383 4976 **Fin**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Lash And The Secrets/ Jim's Big Ego/Ben Calvert**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **Dragster/Federation X**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Paper Chain Babies/Federal Pig**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Invisible Lead Soup/Airplay**
LONDON King's Cross Scala N1 020 7833 2022 **Shivaree**
LONDON Kingston Peel 020 8546 3516 **Die So Fluid/B Movie Heroes/The Suffrajets**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Erase Errata**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Craig Handy/Ravi Coltrane**
LONDON South Bank Purcell Room SE1 020 7960 4242 **Boo Hewerdine**
MIDDLESBROUGH Cornerhouse 01642 253053 **The Parkinsons**
NEWPORT TJ's 01633 216608 **Supersuckers**
OXFORD Cellar 01865 244761 **The Butterflies Of Love/Tompaulin/Maplettes**
ROTHERHAM Wellington Boot 01709 513090 **Madflower/My Favourite Co-Pilot**
SHEFFIELD Barfly 0114 220 3618 **One Small Life/Tippi**
SHEFFIELD City Hall 0114 278 9789 **Bad Company**
STOCKTON Georgian Theatre 01642 674115 **ThisGIRL**
WOLVERHAMPTON Little Civic 01902 552121 **4Ft Fingers/Whitmore/Gash/Mixtwitch**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

QUEENS OF THE STONE AGE

Queens Of The Stone Age, one of the greatest rock'n'roll bands on the planet, are back to promote their Top Five album, 'Songs For The Deaf', with a nationwide tour. Their live shows are the stuff of legend, partly thanks to Nick Oliveri's nude appearances, but mainly due to QOTSA's punked-up, explosive performances. Have your world turned upside down at Cardiff University *NME* 5.0 Show (October 19), Glasgow Barrowlands (20), Dublin Ambassador Theatre (21), Manchester Academy (23), Leeds University (24), Birmingham Academy (25), London Kentish Town Forum (27 & 28), Nottingham Rock City (with Black Rebel Motorcycle Club) (29) and Southampton Guildhall (31).

RYAN ADAMS
London South Bank Royal Festival Hall (November 11), Manchester Apollo (23), Edinburgh Usher Hall (24), Belfast Waterfront (26), Dublin Olympia (27 & 28)

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall

RICHARD ASHCROFT
Sheffield City Hall (November 7), Manchester Academy (8), Liverpool University (9), Blackburn King George's Hall (11), Cambridge Corn Exchange (12), Bristol Academy (13), London Brixton Academy (15 & 16), Southampton Guildhall (17), Wolverhampton Civic Hall (19), Nottingham Rock City (20), Newcastle City Hall (21), Leeds University (23), Glasgow Barrowlands (24), Edinburgh Corn Exchange (25)

BADLY DRAWN BOY
Glasgow Barrowlands (November 23), Newcastle University Of Northumbria (24), Leeds University (25), Sheffield Octagon (27), Birmingham Academy (28), Manchester Apollo (29), Cardiff University (December 2), Bristol Academy (3), Nottingham Rock City (4), Norwich UEA (6), Cambridge Corn Exchange (7), Portsmouth Guildhall (9), London Brixton Academy (10)

BOWLING FOR SOUP
Birmingham Academy 2 (October 11), Glasgow Garage (12), Middlesbrough Town Hall (13), Norwich Waterfront (14), Portsmouth Wedgewood Rooms (15), Bristol Fleece & Firkin (16), Oxford Zodiac (17), Nottingham Rock City (19), Cardiff Barfly (20), Manchester University, Hop And Grape (21), Leeds Cockpit (22), Leicester Charlotte (23), Sheffield Leadmill (24), London WC2 Astoria (26), Dublin Temple Bar Music Centre (28), Belfast Queen's University (29)

COLDPLAY/IDLEWILD
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23), Dublin Point (25 & 27)

THE COOPER TEMPLE CLAUSE/THE DATSUNS
Camber Sands Holiday Centre (October 4)

THE CORAL
Newcastle University (October 1), Glasgow Garage (2), Leeds Metropolitan University (3), Manchester University, MDH (5), Lancaster Sugarhouse (6), Sheffield Foundry (7), Cambridge Junction (9), London Shepherds Bush Empire (10), Leicester De Montfort University (11), Bristol University (12), Exeter University, Lemon Grove (14), Brighton Concorde 2 (15), Wolverhampton Wulfrun Hall (17), Liverpool University (18)

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19), London WC1 ULU *NME* 5.0 Show (22)

DEDBEAT 3
Hemsby Pontin's Holiday Village (November 8-10). Acts include Gonzales/Fingathing/ The Bays/Mike Paradinas

DJ SHADOW
Birmingham Academy (October 17), London Brixton Academy (18 & 19), Oxford Brookes University (21), Norwich UEA (22), Leeds University (23), Manchester Academy (26), Nottingham Rock City with Death In Vegas (27)

DOVES
Nottingham Rock City with The Coral (October 28), Newcastle University Of Northumbria (November 18), Glasgow Barrowlands (19), Sheffield Octagon (21), Liverpool University (23), Leeds University (24), Birmingham Academy (25), Bristol Academy (27), Southampton Guildhall (28), Exeter University (29), Norwich UEA (December 1), London Brixton Academy (2), Cambridge Corn Exchange (5), Cardiff University (6), Manchester Apollo (7)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Liverpool Masque (October 8), Stockton Georgian Theatre (9), Hull Adelphi (10), Leicester Sumo (11), Cardiff Barfly (12), Mansfield Town Mill (13)

THE ELECTRIC SOFT PARADE
Newcastle University (October 27), Glasgow QMU (28), Manchester University (29), Sheffield Leadmill (30), Wolverhampton Wulfrun Hall (31), Southampton University (November 2), Norwich Waterfront (3), Bristol University (4), London Telewest Arena (5), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16). All dates except Cardiff St David's Hall and Dublin are *NME* 5.0 Shows

FOO FIGHTERS
Manchester Evening News Arena (November 16), Newcastle Telewest Arena (17), Birmingham NEC (19), Cardiff International Arena (20), London Wembley Arena (22), Glasgow SECC (25)

HUNDRED REASONS
Belfast Mandela Hall (October 25), Dublin Ambassador Theatre (26), Norwich UEA (28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

IDLEWILD
Liverpool University (September 27), Sheffield Octagon (December 5), Birmingham Academy (6), Leeds University (7), London Brixton Academy (9), Bristol Academy (10), Nottingham Rock City (11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17)

JA RULE
London Wembley Arena (September 26 & 29), Manchester Evening News Arena (27), Birmingham NEC (28)

JJ72
Glasgow Barrowlands (October 18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum *NME* 5.0 Show (24), Lancaster University (27), Belfast Ulster Hall (28), Galway Leisureland (29), Cork Savoy (31), Dublin Olympia (November 1), Liverpool University (4), Newcastle University (5), Norwich UEA (6), Leicester De Montfort University (8), Sheffield University (9), Cardiff University (11), Leeds Metropolitan University (12), Wolverhampton Wulfrun Hall (13)

THE LIBERTINES
Peterborough Met Lounge (September 26), Brighton Pavilion Theatre (28), Derby Victoria Inn (30), Cambridge Boat Race (October 1), Tunbridge Wells Forum (2), London W1 100 Club (4), Liverpool University (5)

LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MANIC STREET PREACHERS/ IAN BROWN
Cardiff St David's Hall without Ian Brown (November 18), Dublin Point (December 1)

THE MUSIC
London WC2 Astoria (September 26), Portsmouth Wedgewood Rooms (27), Leeds Granary Wharf, Blank Canvas (28), Nottingham Rock City (January 8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

MORRISSEY
Dublin Ambassador Theatre (October 2 & 3)

NME BRING IT ON NIGHT: INTERPOL/BRITISH SEA POWER
Liverpool University (October 14)

NME TERM WARFARE TOUR: THE VINES/NADA SURF/ THE BANDITS
Birmingham Academy (October 24), Bristol Academy (26), Glasgow Barrowlands (27), Manchester Academy (28), Nottingham Rock City with The Vines/The Libertines (30), Cambridge Corn Exchange (November 1), London Shepherds Bush Empire (2 & 3)

OASIS
Cardiff International Arena (December 8 & 9), Brighton Centre (11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

THE PARKINSONS
Glasgow King Tut's Wah Wah Hut (September 26), Aberdeen Lava (27), Newcastle University (28), Bristol Fleece & Firkin (30), Leeds Cockpit (October 1), Manchester University, Hop And Grape (2)

THE POLYPHONIC SPREE
Edinburgh Liquid Rooms (October 18), Sheffield Leadmill (19), Nottingham Rock City (21), Manchester University (22), Brighton Concorde 2 (23), Northampton Roadmender Centre (25), Liverpool University (26), London Shepherds Bush Empire (27)

PRIMAL SCREAM
London Brixton Academy (Decem
Liverpool Royal Court (9), Birmi
(10), Sheffield Octagon (12),
Academy (13), Edinburgh Cor
Glasgow Barrowlands (17),
Motorcycle Club suppor

RAGING SP
ILL NINO
Norwich Wate

Manchester Uni, MDH (27), Newcastle Uni (28), Glasgow Garage (29), Wolverhampton Wulfrun Hall (30), Exeter Uni, Lemon Grove (31), London WC2 Astoria (November 1)

SAINT ETIENNE
Glasgow Cottiers Theatre (October 4), Dublin Olympia (5), Manchester Ritz (6), Leeds City Varieties (7), Brighton Concorde 2 (9), London South Bank Royal Festival Hall (10)

SIGUR ROS
London South Bank Royal Festival Hall (October 1), Sheffield Leadmill (2), Edinburgh Queen's Hall (3), Dublin Ambassador Theatre (5 & 6), Bristol Anson Rooms (7)

SPACE
Liverpool Stanley Theatre (September 28), London Camden Barfly @ The Monarch (October 2), Cardiff Barfly (3)

THE STREETS
Nottingham Rock City (October 31), Bristol University (November 30), Glasgow Barrowlands (December 1), Leeds University (2), Manchester Academy (4), London WC2 Astoria (5). All dates are *NME* 5.0 Shows

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

SUPERGRASS/ THE LIBERTINES
Dublin Ambassador Theatre (October 11), Belfast Limelight (12), Nottingham Rock City (15), Newcastle University Of Northumbria (16), Glasgow Barrowlands (17), Leeds University (18), Manchester Academy (20), Birmingham Academy (21), Bristol Academy (22), Southampton Guildhall (24), Cardiff University (25), Cambridge Corn Exchange (27), London Shepherds Bush Empire (28-30). The Libertines play all dates except London (30)

TURIN BRAKES
Manchester Royal Northern College Of Music (September 26), Leeds Civic Theatre (27), London Shepherds Bush Empire (29 & 30)

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the shining

September			
Sat	21st	SHEFFIELD LEADMILL	0845 300 4050
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Wed	2nd	LIVERPOOL MASQUE	0151 256 5555
Thu	3rd	GLASGOW GARAGE CPL Present	0870 220 1116
Sat	5th	BIRMINGHAM ACADEMY 2	0870 771 2000
Sun	6th	STOKE SUGARMILL	0115 912 9000
Tue	8th	LEEDS COCKPIT	0113 245 5570
Wed	9th	MANCHESTER UNIVERSITY	0161 832 1111
Thu	10th	LONDON MEAN FIDDLER	020 7734 8932, 020 7344 0044

Tickets £7adv. Except London £8adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The debut album 'True Skies' released Monday 16th September
www.theshiningarehere.com

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WITH SPECIAL GUESTS

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DEBUT CD "LET GO" IN STORES NOW!

SJM Concerts by arrangement with ITB present

The Crescent.

October 2002

Wed 2 **Liverpool Picket**
0151 708 5318

Fri 4 **Cardiff Barfly**
0870 907 0999

Sat 5 **Bath Moles**
01225 404 445

Sun 6 **Southampton Joiners**
023 8022 5612

Tue 8 **London Cargo**
020 7403 3331, 020 7734 8932

Wed 9 **Wolverhampton Little Civic**
01902 552 121

Thu 10 **Newcastle Uni**
0191 261 2606, 0191 263 5000

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online: www.gigsandtours.com
The Crescent's self-titled debut album released on 30th September 2002, on Hut Records www.the-crescent.com

SJM Concerts by arrangement with Primary Talent present

MARAH

Thursday 19 September
MANCHESTER NIGHT & DAY
0161 832 1111

Friday 20 September
BIRMINGHAM ACADEMY 2
0870 771 2000

Saturday 21 September
ABERDEEN LEMON TREE
01224 642 230

Sunday 22 September
EDINBURGH LA BELLE ANGELE
0870 903 344

Monday 23 September
SHEFFIELD BOARDWALK
0114 279 5050, 0114 251 7000

Tuesday 24 September
LEICESTER CHARLOTTE
0116 255 3956

Wednesday 25 September
BRISTOL FLEECE
0117 929 9008, 0870 444 4000

Thursday 26 September
LONDON DINGWALLS
020 7734 8932, 020 7403 3331

Friday 27 September
CARDIFF BARFLY
0870 907 0999

24hr cc hotline 0871 2200 260
or buy online @ www.gigsandtours.com

SJM Concerts in association with Primary Talent present

JetplaneLanding

October

1st **GLASGOW CATHOUSE**
Plus STAPLETON 0141 339 8383

2nd **MIDDLESBROUGH CORNERHOUSE**
Plus AND NONE OF THEM KNEW THEY WERE ROBOTS
01642 253 053

3rd **MANCHESTER ROADHOUSE**
Plus THEE MORE SHALLOWS 0161 832 1111

4th **SHEFFIELD BARFLY**
Plus 65 DAYS OF STATIC 0870 907 0999

5th **WOLVES LITTLE CIVIC**
Plus SIST 01902 552 121

7th **NORWICH ARTS CENTRE**
Plus POSTALOWA/BENN'S LITTLE REBELLION
01603 660 352

8th **SOUTHAMPTON JOINERS**
Plus VIOLENT DELIGHT 023 8022 5612

9th **LONDON GARAGE**
Plus THE ONCE OVER TWICE/BERKELEY/SMOTHER
020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
"ELS QUATRE GATS" the new EP out 14 October on Yogaboy/Smalltown America

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

the D4

PLUS SPECIAL GUESTS

New single SET ABOUT out 16th september.
Currently the debut album out now.

September
29 Manchester University
0161 832 1111

October
1 Edinburgh La Belle Angel
0870 903 3444
2 Stoke Sugarmill
0115 912 9080
3 London ULU
020 7734 8932
4 Southampton Joiners
023 8022 5612

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk

ZZ TOP

PLUS SPECIAL GUESTS

Thursday 31st October
CARLING APOLLO MANCHESTER
0161 832 1111
Credit Cards Tel: 0871 2200 260
or buy on line www.gigsandtours.com

Friday 1st November
CARLING APOLLO HAMMERSMITH
0870 6063 400
Credit Cards Tel: 0870 400 0688
or buy on line www.ticketmaster.co.uk

Presented by and SJM Concerts

The Darkness

SWEATMASTER

PLUS SPECIAL GUESTS

LONDON GARAGE
Thursday 31st October
020 7344 0044

MANCHESTER UNIVERSITY
Friday 1st November
0161 832 1111

CREDIT CARDS TEL: 0870 400 0688 (24hrs) Buy on line at www.ticketmaster.co.uk

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COPPERPOT JOURNALS *
KIDS NEAR WATER **
SCUTTLE +
THROAT ++
(Only appearing as indicated)

Plus
Mercury Tilt Switch
(all dates)

September			
Fri	20	Leicester Charlotte *	0116 255 3956
Sun	22	Cardiff Barfly **	0870 907 0999
Mon	23	Wolverhampton Little Civic +	01902 552121
Tue	24	Leeds Cockpit +	0113 244 1573
Wed	25	London Camden Dingwalls	020 7734 8932
Thu	26	Exeter Cavern **	01392 425309
Fri	27	Bristol Louisiana **	0117 929 9008
Sun	29	Sheffield Barfly *	0870 707 0999
Mon	30	Norwich Arts Centre ++	01603 660 352
October			
Tue	1	Manchester University ++	0161 832 1111
		Joiners **	023 8022 5612
		Concorde 2 *	01273 772 770

0688 (24hrs)

kathryn williams

Plus Special Guest
damien rice

October			
Thu	10	Coventry Warwick Arts Centre	024 7652 4524
Fri	11	Manchester Dance House Theatre	0161 237 9753
Sun	13	Cardiff Coal Exchange	02920 230130
Mon	14	Bristol St Georges	0117 923 0359
Tue	15	Cambridge Junction	01223 511 511
Thu	17	Glasgow Cottier Theatre	0870 169 0100
Fri	18	Aberdeen Lemon Tree	01224 642230
Sat	19	Edinburgh La Belle Angele	0870 169 0100
Mon	21	Liverpool Philharmonic Hall	0151 709 3789
Tue	22	Newcastle Opera House	0191 232 0899
Wed	23	Loughborough Town Hall	01509 231914
Thu	24	Brighton Concorde 2	01273 772770
Sun	27	London Old Vic	020 7369 1722
Mon	28	Leeds Varieties	0113 2430808

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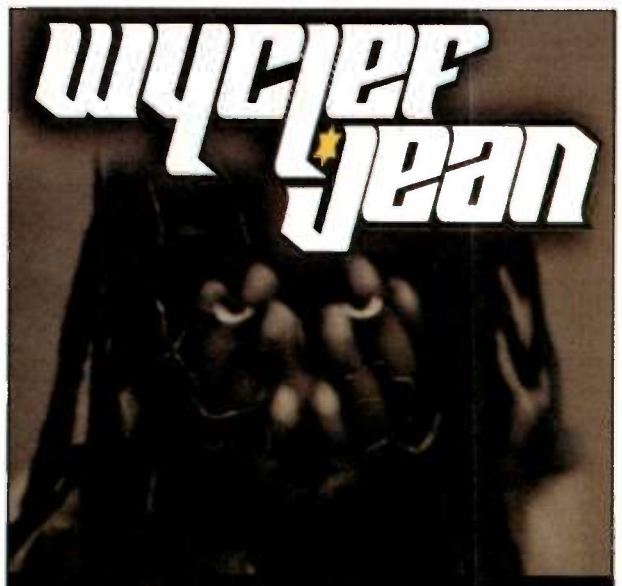

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LIVE CLUB GUIDE

From Wednesday September 18 to Tuesday September 24

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to *kieran_wyatt@ipcmedia.com*. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 18

LONDON

JAZZCHESS: Hip-hop, the underground and tropical beats from Chrissy Chris. Vibe Bar, 91 Brick Lane, E1, 7.30pm-11.30pm, free.

TRURO

VENT: Punk and alt.fusion plus Kribb and Baby Astrolab live. L2, Callenick St, 9pm-1am, £2.

THURSDAY 19

BRIGHTON

DYNAMITE BOOGALOO: Pop-rock-indie-funglejunk-electrotrash classics. The Joint, 37 West St, 10pm-2am, £4 (£3 concessions).

LONDON

BAMBOLA: Nick Luscombe's monthly electronica fest. The Pool, 104 Curtain Rd, EC2, 8pm-1am, free.

CARNY: Midweek monthly with smokin' R&B, electro and booties. Herbal, 12 Kingsland Road, E2, 7pm-2am, free before 9pm then £4.

DFX: Dubplate heaven on the d'n'b tip. Bug Bar, The Crypt, St Matthew's Church, SW2, 7pm-late, free before 10pm then £3.

LOOP: J Swinscoe (Cinematic Orchestra), PC (DJ Food) and Ben Drew with the widescreen beats. Bridge & Tunnel, 4 Calvert Avenue, E2, 7pm-12midnight, free.

MOVEMENT: A bona fide hardcore drum'n'bass institution. Bar Rumba, 36 Shaftesbury Avenue, W1, 9pm-3am, £6 (£5 NUS or before 11pm).

SYSTEM: Marco Carola's new night of proper techno. Propaganda, 201 Wardour St, W1, 10pm-late, £4 before 11pm then £6 (£5 NUS).

FRIDAY 20

BELFAST

MY ELECTRIC LIFE: Mark Gordon and Jupiter Ace at the electroclash/breakbeat controls. The Edge, Laganbank Rd, 9pm-late, £2.

BRIGHTON

GLITTER AND TWISTED: Electro-pop, bastard rock and punkclash. Or something. The Joint, 37 West St, 10pm-2am, £5 (£4 concs).

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop to tech house. Beat Jazz Basement, Chambers St, 8pm-3am, £2 before 12midnight then £4.

LONDON

THE BRAINDANCE BROCKUP: Rephlex disco assault with DJ Manmaster (aka Aphex Twin), Astrobotnia, D'arcangelo (live) and K-Rock. Greyscale, 86 Brick Lane, EC1, £8 adv from 020 7771 2000.

DEEP BLUE: Zak Frost and Faze Action with quality house, fine liquor and fast wimmin. The New Blag Club, Canalot Studios, 222 Kensal Rd, W10, 8pm-late, £3 before 10pm then £5.

DIRTY WATER CLUB: Garage, beat-pop and live bands. Harpers Bar, The Boston Arms, 178 Junction Rd, N19, 8.30pm-2am, £6 (£5 concs).

ELEMENTS: Stanton Warriors, Yousef, Red Jerry and the ace 168 (live). Crash, 66 Goding St, SE11, 10.30pm-6.30am, £12.

FABRICLIVE: Erol Alkan (Trash), Groovenider, Bad Company, Adam F, Wall Of Sound and more. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

UGLY FUNK: Proper techno and bad-ass ghetto tech. Electrowerkz, 7 Torrens St, EC1, 10pm-6am, £7 before 12midnight then £10.

MANCHESTER

BOOM_BOCKS #3: Live electronics and DJing from Morgan Caney, Kamal Joory and the Benbecula crew. Band On The Wall, Swan St, 9pm-2am, £6.

C'MON FEET: Ritchie Rufftone with the best in scratchadelic turntablism. Night & Day, Oldham St, 9pm-2am, £5.

SATURDAY 21

BELFAST

BLOOP CITY NEW HARVEST MOON PARTY: Psychedelic techno, fairy freaks, Day-Glo hippies and trance. Front Page, Donegal St, 9pm-late, £5-7.

BRIGHTON

OUR THING: Breaks, funk, soul and hip-hop with Strut Records and the Catskills Allstars. Volks, Madeira Drive, 10pm-2am, £6.

LEEDS

BACKTOBASICS: Acid house madness with Danny Rampling, Ralph Lawson, James Holroyd and Paul Woolford. Rehab, Assembly Street, 10pm-6am, £10 before 11pm then £12.

LIVERPOOL

CHIBUKU SHAKE SHAKE: A truly nutjob house sweatdown. The Masque, Seel St, 10pm-3am, £10 (£8 NUS).

THE STONED SOUL PICNIC: Northern soul, hip-hop, rock and more every week. Masque, 90 Seel St, 9pm-3am, free.

LONDON

AFTER SKOOL CLUB: Throw the indie rulebook out the window. The Quad, 3 Houghton St, WC2, 10pm-3am, £6 (£5 NUS).

ALL NIGHT SCHLONG: Leftfield beats, reggae, dope dub and hip-hop. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

AS ONE: Axis Records special with Jeff Mills, Mr C and New Opera. The End, 16a West Central St, WC1, 10pm-7am, £15 (£10 NUS or after 4am).

BRONX DOGS: Richard Sen and Andy Dda set the floor on fire with their electro, breaks and beats flamethrower. Catch, 22 Kingsland Rd, E2, 9pm-2am, free.

ELECTRIC HAZE: Eclectic electronic, digi-funk and Mad Max beats from the Hydrogen Dukebox gang. Bridge & Tunnel, 4 Calvert Avenue, E2, 8pm-late, free.

FABRIC: Tech house, techno and creamy funk. Fabric, 77a Charterhouse St, EC1, 10pm-7am, £15 (£12 NUS).

MALAWI BENEFIT NIGHT: DJs do the charidee thing with bonkers house, contra-pop and sexy R&B. 93 Feet East, 150 Brick Lane, E1, 8pm-2am, £5 before 10pm then £8.

SUNDAY 22

LONDON

HARMONY: Ultra Vinyl with blissed-out tuneage. Anexo, 61 Turnmill St, EC1, 4pm-11pm, free.

ROCKTRONICA: Zombie movies, kung fu visuals and a Sunday dukebox connecting Autechre to AC/DC. The Loft, 57 Rupert St, W1, 5pm-10.30pm, free.

READING

KRAKED: Quality ambience, board games, live visuals and electronica to hip-hop. Max Tundra (Warp) plays live. Rising Sun Arts Centre, Silver St, 3pm-10.30pm, £4.

MONDAY 23

BELFAST

HEMP: Reggae, dub and ska with DJ Paddy Calvert. Laverys, Bradbury Place, 10pm-late, free.

LONDON

SOFA SO GOOD: Horizontal jam from Lol Hammond, Freddie B, Chris Fraser and Mr H. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

TRASH: Erol and James with indie grooves and giveaways galore. The End, 16a West Central Street, WC1, 10pm-3am, £4.

TUESDAY 24

BELFAST

BLEND VS RETOX: DJ Dux drops acoustic tunes then it's alt.rock from Montana Floss. The Menagerie, University St, 9pm-1am, free.

LEICESTER

POGO: Alternative '80s. Oxygen, Abbey St, 9.30pm-2am, free before 10.30pm then £3.

LONDON

BEAUTIFUL PEOPLE: Nu-skool rock and genre-hopping sounds from Slayer to Basement Jaxx. Metro, 19 Oxford St, W1, 10.30pm-3am, £3.

FUNFAIRS & HEARTBREAK: The proper alternative, from Spector to The Clash, The Strokes to Screamin' Jay Hawkins. The Shebeen, 183 Acton High St, W3, 7.30pm-2am, £3.

HIGH SOCIETY: Folk, psycho pop, blues and dancefloor soul. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

ROUGH NITE: Rough Trade record shop host this independent session. Cherry Jam, 58 Porchester Road, W2, 6pm-12midnight, free before 9pm then £5.

RUMBA PA'TI: DJ Fernando, Alex Gator and Johnny G with the hot hot hot sounds every week! Bar Rumba, 36 Shaftesbury Avenue, W1, 8.30pm-3am, £4 (£3 NUS).

MANCHESTER

STARSHAPED: Britpop, new wave, indie and the rest. The Cellar, Students' Union, Oxford Rd, 10pm-2am, £3.

SHEFFIELD

OFFBEAT: Leftfield, punk-pop, lo-fi indie shufflerama. Raynor Lounge, Sheffield Uni SU, 9pm-1am, £3.

VJ OF THE WEEK

VJ KRIEL
Wednesday 18

Coldcut reckon he's the world's leading video jockey; Oakie, Tong and Fatboy have all used his talents at various club nights; and he's performed at Tate Modern and Space in Ibiza. Pretty good going for the son of an Illinois circus performer. Using a mass of VCRs, laptops and wires, Kriel cuts and scratches video like a hip-hop turntablist uses vinyl. An excellent (and rare) chance to catch a dance music original. Vectors, AKA Bar, 18 West Central Street, London WC1, 7pm-3am, free.

VJ Kriel's Top Five Films

1. ***Leaving Las Vegas*** (director: Mike Figgis)
2. ***Fallen Angels*** (director: Kar-wai Wong)
3. ***Magnolia*** (director: Paul Thomas Anderson)
4. ***Exotica*** (director: Atom Egoyan)
5. ***Zentropa/Europa*** (director: Lars Von Trier)

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venue 01254 582 579.

wed 25 rock city - nottingham doors 19:30 on stage 21:30
rock city 0115 941 2544 / www.rock-city.co.uk wayahead 0115 912 9000 www.wayahead.com
ticketweb - www.ticketweb.co.uk selectadisc, nottingham.

fri 27 zodiac - oxford doors 19:00 on stage 20:30 Age 16+
venue 01865 420 042.

sat 28 arts centre - colchester doors 20:00 on stage 22:15 Age 16+
venue 01206 545 174 time records 01206 545 174.

mon 30 concorde 2 - brighton doors 20:00 on stage 22:00 Accompanied Over 14's Admitted
venue 01273 772 770 rounder records 01273 325 440.

OCTOBER

wed 02 the irish centre - leeds doors 20:00 on stage 22:00 Age 16+
jumbo records, st john's centre (credit card bookings:
0113 245 5570) venue 0113 248 0867.

thu 03 guildhall - gloucester
guildhall b.o. 01452 505 089 / 396 370
doors 20:30 on stage 22:00 Age 14+

sat 05 university of liverpool
virgin megastore 0151 256 5555
royal court theatre 0151 709 4321
guild of students ticket office
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TRIGGER BABY+SWITCH
FRI 20 SMOKETRADER
PORTION+SUM DEMEANA
THE KARMA SAT 21
PRIMERA DOLZ+LUXEMBOURG
SUN 22 THE VERSACE WIDOW
CRAFTY+OBLIVION
RENEGADE PLAYBOYS MON 23
SHE+FREEWHEELER
TUE 24 THE GHEARS+INVISIBLE LEAD SOUP
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MOTORHEAD
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JJ72
24th October
BETH ORTON
25th October
PAUL WELLER
30th October
TENACIOUS D
3rd November
PAPA ROACH
7th November
ELECTRIC SOFT PARADE
8th November
RICHARD ASHCROFT
15-16th November
FOO FIGHTERS
22nd November
DISTURBED
1st December
THE DOVES
2nd December
TEENAGE FANCLUB
3rd December
PRIMAL SCREAM
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MANIC ST PREACHERS
7th December
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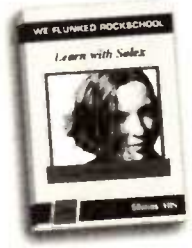

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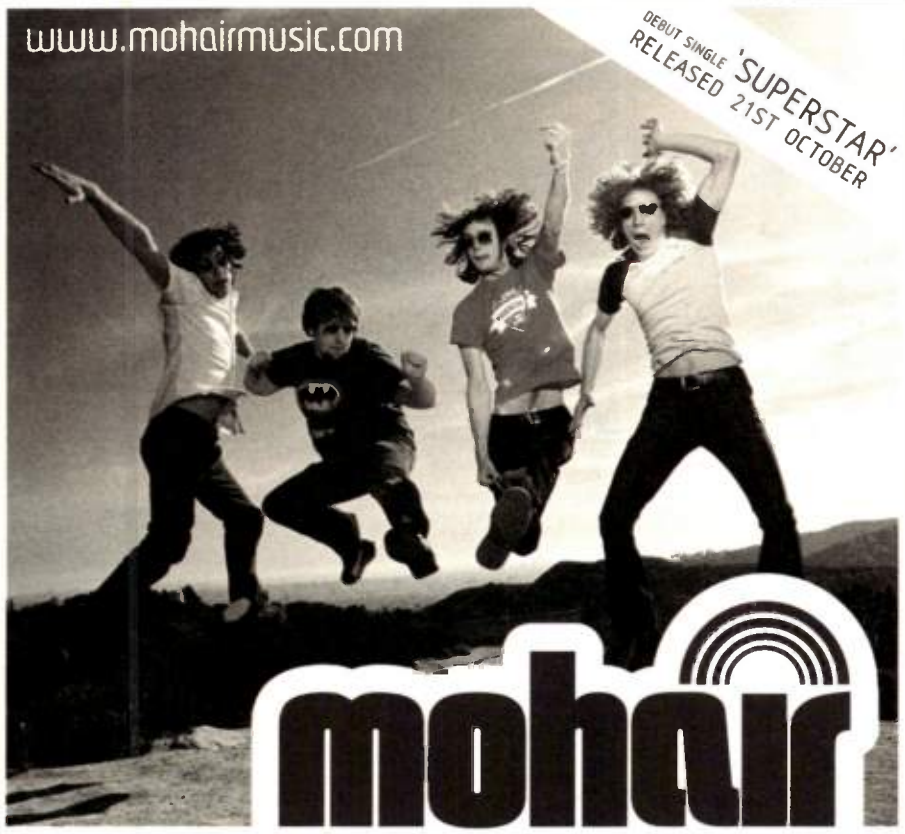

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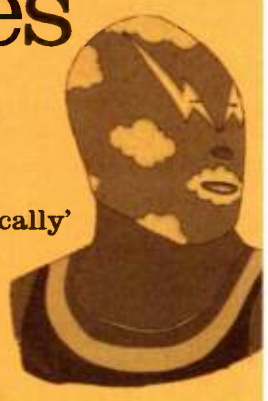

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BOUND 4 DA CHARTZ

Oxide's guide to building original garage hits

Oxide's learning about new technology has kept him 2 Stepz Ahead

The DJ/MC duo can be a perilous combination. Eric B + Rakim = pretty good; Reel II Real + The Mad Stuntman = spawning ground for evil. South London's Oxide & Neutrino, though, may prove to be the daddies of them all. The piles of vinyl and ubiquitous pair of Technics in Oxide's studio bear all the hallmarks of a DJ's lair, but the man himself sees his future elsewhere.

"I'm kind of a DJ/producer now," he laughs. "I used to DJ and make little tunes on a keyboard – nothing serious. One day I thought, 'Right, I'm going to try to make a tune.' I booked a day in a studio in Croydon and made 'Bound 4 Da Reload (Casualty)'. It cost £125. I went down the library and took out 'BBC Theme Tunes'. I sampled the intro, added bits from *Lock, Stock*, explained it to the engineer and it all fell together."

Oxide & Neutrino's debut album, 'Execute', was pretty much the same.

"I made the first album in different studios all around London. I kind of liked it, because I could get a different sound in each one. It's hard too, because if I wanted to change anything, we'd have to book in for another day. Also, if I had one day in a studio to make a tune, I'd be wary of trying something new. I'd just get on with the garage thing."

After Oxide hired an expert to put his own studio together, the freedom to experiment formed the backbone for O&N's forthcoming second LP '2 Stepz Ahead'.

Oxide continues: "I was just trying things I've never done before. Sometimes it'll sound shit but sometimes it'll turn out wicked. I'll go in my vocal booth and make noises. Like, I'll shake up a can of 7-Up and record the sound it makes when it opens. If you add reverb and delay to it you can get some mad sounds. It must be the herb or something giving you the mad ideas.

"A lot of the time I'm there by myself, just trying to learn about the equipment. I ain't gonna lie – it's a lot of hard work. But it's important to progress. Otherwise I'll just stay at the standard I'm at now. If you want it perfect, hire an engineer. But I believe a tune's a tune whether it has a good or bad mix. It helps, but you should be able to hear the tune whatever."

If you were starting to make music at home again, how would you begin?

"All you really need is a computer and a couple of sound modules. If you can only afford one, I say get Proteus. That has beats, bass and some good instruments. You can make a whole tune on the Proteus – it's not the best way of doing it, but it can be done."

Oxide has treated himself to Proteus 2000, Novation Supernova and Clavia Nord Rack modules in addition to his Roland workstation, a G4 running Logic Audio and a Mackie digital console. But the secret to the sound isn't the gear; it's the work that goes with it.

"Most people sample sounds," he says. "I'm creating them from scratch. If I make a good beat, I'll do about five versions from the original idea. I tell you though, after you make your first tune, you'll never hear music the same again. You'll always listen and think, 'How did they do that?'"

Robert Collins

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What does it sound like?
Crisp and delightful. It records at 16- or 24-bit and up to 96kHz and can convert digital signals on the fly. The sound captured is strong and accurate, plus the Input Monitor option helps counter the dreaded latency issue when overdubbing. All in all, this is a real winner.

Jonathan Wilson

Info: www.edirol.com/europe

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

Harper: the toast of the Swansea Songwriters' Guild

PHOTOGRAPHY: SOULLA PETROU/ALL ACTION

HARPER
Try

Harper have recently been hailed as "Swansea's favourite band by the Swansea Songwriters' Guild". They've done a bit of radio and a bit of TV and are about to record some of their tracks with the BBC National Orchestra of Wales.

By their almost ridiculously epic style, you can see how this is going to work; there is much grandiose sweeping and many multi-faceted harmonies going on already (well, they are Welsh). The involvement of an orchestra is almost unnecessary. At least the singer has a workable voice and doesn't resemble Kelly 'Phonics in any way.

INFO: 07866 833140

RED CENTRE
Sleepy Eye Opener

Due to the initial vagueness of Red Centre's biog (we ignored, as usual, references to "interesting and thought-provoking music"), we were prepared to give them the benefit of the doubt. Then we got to the last paragraph and knew all was lost. It wasn't that they'd cited as influences the 'Heads both Radio and Portis, nor that Nick is a classically trained pianist. It was the statement that Karen (vocals) "has starred in musicals". Desperate vibrato, exaggerated expressions, the emphatic hand clench? 'Sleepy Eye Opener' is even more despicable than we anticipated. Karen, as it turns out, can't sing a note, but she does it in a musicals style that's perversely commendable. The music is unforgivably funk-oriented with snatches of pretend jazz and at one point one of the boys in the band decides it's time to rap. Shudder.

INFO: 07710 423623

PETE RIGBY
Say When

Pete works in a postroom and created this ten-track demo on his Tascam at home. He is mainly concerned with the use o... strings, cardboard d... and dolefu... lyrics. E...

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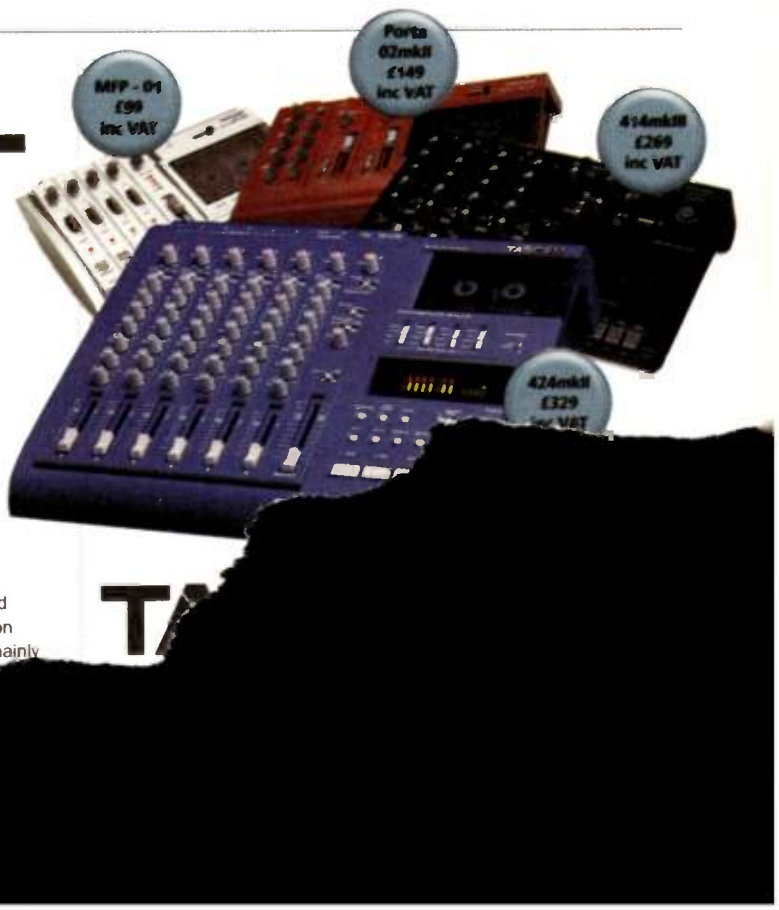

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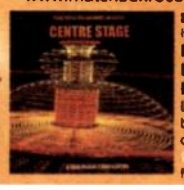

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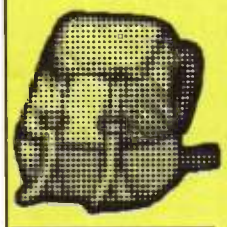

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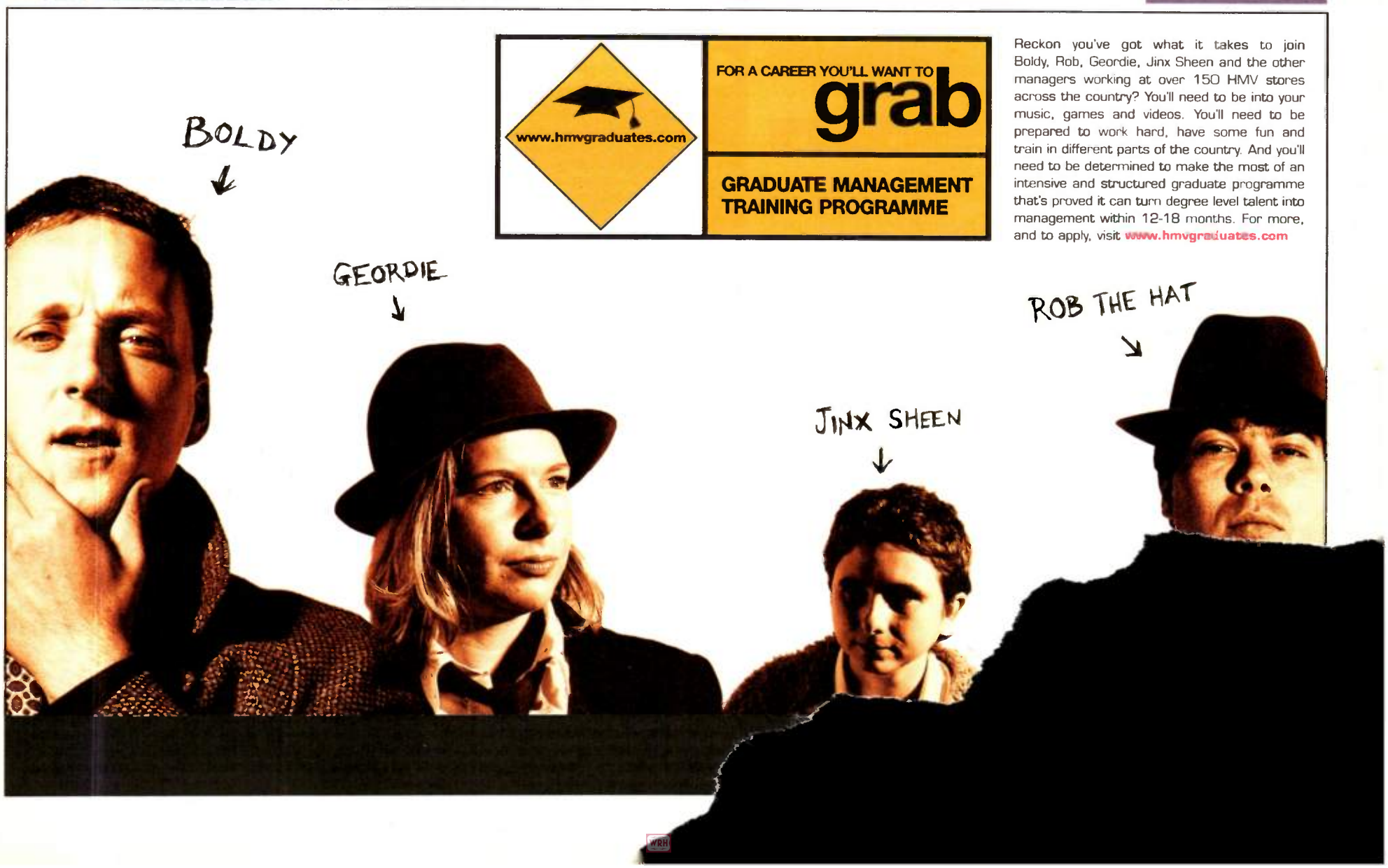

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OASIS

FROM PAGE 31

smokin' weed; we expected naked women handing out 50 pound notes. So we went back out. But anybody who felt cheated by it is missing the point. Same as Knebworth. You were at something monumental which will never ever be repeated. It's *of your time*. And you can say to your parents, 'We had the same as you did in the '60s, man.' Wasn't as socially cosmic, but it was the same."

Speaking of socially cosmic, you're playing with Richard 'Mashcroft' again...

Liam: "He come round mine, took me driving in his new car. I shit me pants 'cos he'd just passed his test. In this 50 fookin' grand white Elvis motor. He goes, 'We'll take the roof down' and I'm thinkin', 'We're gonna look a right pair of proper c——s driving round London with roof down in *this*... naah, put the roof back up!' I love him, man."

Noel: "He plays you his stuff and talks all the way through it and goes, 'What d'you think?' And you're like, 'You talked all the way through it, man!' He's *(Liam)* the same! It's spirit, man. And you can't fake it. You see some of 'em on the telly and you go, 'Yeah, you're saying all the right things, you've got the right clothes and the right hairdo but you're a knob'ead an' you know it.'"

Music is great again, though, allegedly.

Liam: "But there's still no rock'n'roll stars. There's loads of bands but there's not one rock'n'roll star. Anywhere."

Noel: "I would agree with that. There needs to be a big British band whose first five singles go in at Number One. Do big, huge gigs, 10,000 people a night, or it ain't gonna matter. The Vines and The Strokes an' all that, the music's fine and I like it, but they speak in different accents, they don't have the same reference points. I've never been touched by any American bands. It's the people in the bands who are important and they don't say a fucking thing. That guy from The Vines screams and shouts his head off an' all I know about him is he's addicted to McDonald's. Great. That's something to believe in, innit? Junk food."

Liverpool and the North have risen again. Or have they?

Noel: "It's The Coral and that's it."

The Music?

Together: "Roobish."

Noel: "Dog shit, mate. It's *Rock School*."

Liam: "He sounds like a witch."

Noel: "If people like it, fucking brilliant, cool, but it's a fucking con."

Liam: "You can have loads and loads and loads and loads of bands about, an' if there's no personalities then it doesn't mean jack shit. You can have loads and loads of booze on the table, if it's not alcoholic, it's rubbish. You can have a load of cigarettes on the table, if they don't give you fookin' cancer, they're shit."

Complete the following statement: kids these days...

Liam: "...have got it too fookin' easy. All sat at home on the internet. Walking around in top clobber at 18 years of age, man; 80 pound trainers and Burberry. All we wore was a fookin' pair of jeans, one coat an' Dunlop Green Flash that cost seven pound."

So it's 'bring on the recession'?

Noel: "Totally! We need a proper World War!"

We're probably about to have one.

Noel: "I don't understand all these pop stars saying, '*(Posho's voice)* We should have a democratic debate about the war.'"

Liam: "I'm not worried about it; you either die or you wake up. Nobody's gonna listen to knob'ead out of Blur or you or me or 'im. No-one even listens to fookin' Bono."

Noel: "At least it'll be something decent to watch on the fookin' telly. On the off-chance that whatsisname might have a nuclear weapon, who's to fookin' say if it's a good thing or a bad thing? I tell you what, if it means halfway through fookin' *Pop Idol* there's a newsflash that says the bomb's gone off and the programme's finished, I'm all for it. 'Gerrin' in there lads', 'cos I've had enough of fookin' idiots runnin' round jungles talking about farting. Proper fookin' action, on the telly, nine o'clock, the fall of Baghdad, let's fookin' 'ave it. 'Ave it! I can't be serious about it, my opinion means nothing. The people in the White House can change all this, I play guitar in a band and we're really good, arsed about anything else."

The 21st century, who gets the blame?

Noel: "Everything's masked so well, who do you blame? You can't blame anybody. Nobody hates anybody any more. Except me an' 'im, obviously. Everybody's 'alright'. Their music's 'alright'. I'd rather go'n'see a band that were shit. I like people that hate Oasis, I really do, man. People come up to me and say, 'You're shit', and I'm 'Great! At least it's not alright. What d'you mean it's fookin' alright? I'm singing me soul to you and you thought it was alright?!' At least throw eggs. There's no extremes any more. Even the Tory party, they're just a bunch of knob'eads; what happened to all the evil people? The Devil's lost his balls, man."

What's the answer, lads?

Liam: "We need a new drink. Look at that bar. *(Surveys comprehensively stocked poshos' bar)* I sat there last night an' looked at it and went, 'I've seen you, done you, don't get on with you, fook you...' The drink should be called C——. A proper c——'s drink. 'Can I have a pint of C——?' 'What were you drinking last night?' 'C——!'"

"The worst thing that happened was me favourite sunglasses were smashed to bits – that proper pissed me off!" Noel on his car crash

How do you think this Year of Triumph for Oasis came about?

Liam: "'Cos we're really good. For the people who expect you to fall flat on your face, I always knew the fans would be there 'cos we talk the same language. And the album's a good album. It ain't a mega album, it ain't the best album, it's just a great album. And it makes way for the next one."

Noel: "I've got four songs demoed for the next album already. And the stuff he's writing sounds mega. We always take this band one album at a time. There'll be one more album definitely. An' then we're out of contract with Sony anyway, so where do we go from there? Who knows? Who knows, 'cos tomorrow you might be in a car crash."

We've given away Liam's coat, his tambourine and more exclusive signed stuff than you can shake a stick at. Now, to celebrate yet another Oasis landmark, we're running another brilliant competition. You – yes, you! – could be in with a chance of winning a test pressing of 'My Generation' and a signed photograph of the band by legendary *NME* photographer Pennie Smith. Both are rare, valuable and completely exclusive. For a shot at winning, check out next week's *NME*.

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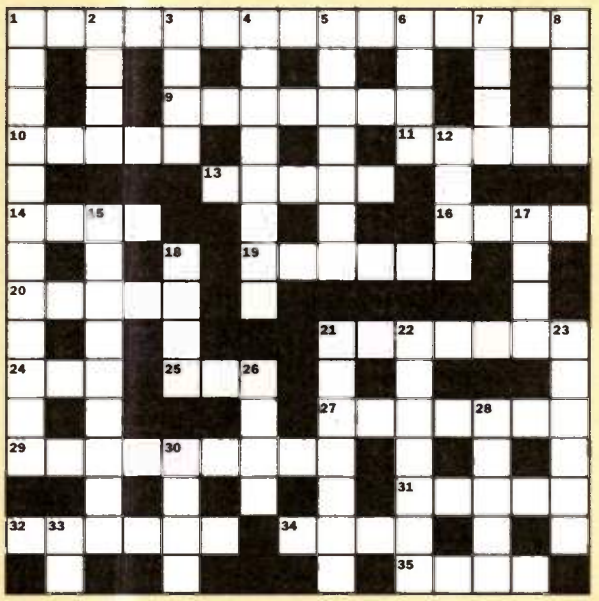

CLUES ACROSS

1+15D Very pedestrian, but The Music should go far (4-3-4-4-3-4-2)
9 Live Rio turn from member of Queens Of The Stone Age (7)
10+22D Somehow bloody wormed out a name from Idlewild (5-7)
11 Badly gored by Pete ——, American singer/songwriter (5)
13+28D War movie of 1999 starring George Clooney and Ice Cube (5-5)
14 Perhaps Gary turns into member of Apollo 440 or Gomez (4)
16 Fashionable inclusion of a Skids single (4)
19 Things are happening for Saint Etienne with this new single (6)
20 (See 21 down)
21 Time when the Sugababes had a resolution (3-4)
24 *"Bring —— for the tillerman, steak for the sun, wine for the women"*, Cat Stevens (3)
25 The Communards, Black Uhuru and King Crimson all look embarrassed at this album connection (3)
27+12D On the Pavement, at an angle it poured down, twice over (7-4)
29 Scream as the little creature became an '80s reggae star (3-1-5)
31 Clannad music coming out of a Cuban bar (5)
32 Chat pointlessly with Shed Seven's vocalist (6)
34 Geordie band Lindisfarne with a Yorkshire setting in their ranks (4)
35 Without much effort Terrorvision recorded this (4)

CLUES DOWN

1+18D *"Close your brown eyes and lay down next to me/Close your eyes, lay down, 'cos —— —— —— ——"*, 2002 (5-4-3-4)
2 Johnny —— And The Pirates who were 'Shakin' All Over' in 1960 (4)
3 Try to include nothing from Sinead O'Connor (4)
4 Hate live mix of Primal Scream album (4-4)
5 Sleater-Kinney have a single bash with a drum on their new album (3-4)
6 The combination of Richard Norris and Dave Ball (4)
7 Utah Saints get themselves into another state (4)
8 This set a challenge for The Human League (4)
12 (See 27 across)
15 (See 1 across)
17 Member of The Cardigans with an appearance in *Fun In Acapulco* (4)
18 (See 1 down)
21+20A Pleasant chap named by Sleeper (4-3-5)
22 (See 10 across)
23 Rapper who had to 'Smash Sumthin'' (6)
26 Used a band from Belgium (4)
28 (See 13 across)
30 Joe ——, legendary producer of the '60s (4)
33 Pulp's first album iden… tail-end of 1…

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ANSWERS …

Across: 1 The Ri…
12+33A Starry…
20+8D Get H…
29 Hyde, 31…

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Edited by John Robinson

THIS IS A LOW

I'm a big Blur fan, and I'm gutted to hear that Graham Coxon hasn't had much to do with the making of the new Blur album (*News*, September 14). Not so much because of particularly liking his guitar playing – which is pretty brilliant, obviously – but just because if he has left Blur then it's all so completely misguided.

The whole point about Blur is that they were the last of the proper groups that you could actually care about. They had their individual personalities, you knew what they all did, and even if it was a completely wrong impression, they always looked like they enjoyed it. If Graham goes, Blur will be just like Oasis, a dismal facsimile of what used to be a great band, that just happens to have the same name. Then there's the question of what'll happen if Damon's in control with no-one to tell him when something's shit. Finally, what about the endless stream of Graham Coxon solo albums? I mean, really. No-one in their right mind needs any more of that load of old bollocks, do they?

For humanitarian reasons, I think they should sort things out. Let's just hope it's not too late.

Dave, Worthing

Heartfelt stuff, and ideas that are quite easy to sympathise with, too. The facts would seem to be these: Graham Coxon seems quite an endearing sort of character, and without him Blur might seem less of a band, and a bit more like a Monty Python sketch about a band. Graham Coxon should not be allowed to make any more solo records, because they are, without exception, awful. Last of all, the situation should be sorted out directly, before the band blot irredeemably, a so far near-spotless copy book. I think that just about solves things, don't you? – JR

Graham Coxon: no more solo albums, please

BLUR LIFE – RUBBISH

I have it on very good authority that Graham has left Blur. Oh no, sorry, he hasn't. Yes he has, no, no, misunderstanding, sorry. Ooops. Oh well, let's put out a bit of publicity before the album's due as it's so shit that if people don't remember we exist no-one will buy it. Do us all a favour, Graham: leave Blur and kill Damon while you're at it.

New Art Preacher, via email

Coxon is a man unable to author a coherent solo album, never mind a sophisticated publicity campaign, so I think we're all on safe ground – JR

Fatboy Slim might be cool, but there's no way he can replace Graham in Blur. Blur are going to look ridiculous standing there with a balding middle-aged man on lead guitar instead of a weird jumpy student. Graham was the only one of them who didn't seem like a total twat.

Ally, Doncaster, via email

Wrong end of the stick or not, fair point. Particularly like the bit about not wanting to have a balding middle-aged man on guitar. How will anyone tell him from the balding middle-aged man doing all the singing? – JR

REALLY NOT A GREAT WEEK FOR BRITPOP

I can't believe that Pulp are thinking of splitting up (*News*, August 31). So maybe they haven't exactly set the world on fire with their last couple of albums, but that's got to have been some sort of reaction to the success they achieved with the one before. Jarvis Cocker is one of the most original frontmen for a group ever, but it all just makes me a bit angry that they're going to give up.

I always thought they were meant to be the voice of the outsider and the misfit, and now that they actually are misfits again, and really genuinely unpopular like they used to be, they're going to pack it in. I'm really disappointed. There could be a good album in it at the very least.

Rachel W, via email

It's not done and dusted yet, Rachel. But I should imagine that whatever happens, one day soon you'll turn on your telly to find that you're watching a programme called *Go With Jarvis*. There the spindly former Pulp singer will attempt acts of physical stamina and great daring, equipped only with a tartan blanket and his wry observations on life in the north of England – JR

MUSIC GOOD – THE MUSIC BETTER!

Andre Paine's review of JJ72 (*NME*, September 7) was a really nice piece of writing! I'm not a massive fan of JJ72, they're a good band, but the way he wrote his review was great. That's what *NME* writers should be doing; writing in a way that inspires interest and curiosity in a band. Thanks to the review I am now looking forward to the new album, 'I To Sky'.

I'd like to further kiss *NME*'s collective asses by saying that the previous issue (August 31) was a truly great read. The Reading/Leeds reviews and The Vines on *Letterman* article were great.

Sal Paradise

Fuck, The Music are good. They have something that a lot of bands don't at the moment, and that's fucking good music. I've seen them live when I've seen Oasis and they're top, man. So for people that don't know a lot about them – buy their fucking album, man.

Ken, Manchester

PS Radiohead piss all over Stereophonics.

Was glad to read in *NME* about The Music. I was a bit sceptical at first when I heard the group, but I thought that Robert Harvey came across as quite an interesting and deep sort of a bloke, and his stories of dope and depression were things I found myself really relating to. I bought the album, and I was really surprised how uplifting it all was. I expect you secretly think he's the new Danny Embrace – but I think Robert Harvey could be the new Richard Ashcroft. Cheers for putting me on the case.

Gaz, Burnley

Yes indeed, who would have thought it possible that a group of lads who look like powerful adversaries of Harry Potter could have made a record that would catch the public mood in such a massive way? Oh, that's right! *NME* did! – JR

THE QUESTION ON EVERYONE'S LIPS

Really enjoyed the piece on Black Rebel Motorcycle Club (*NME*, September 14). It was good to see that *NME* is a mag that knows how to take someone's music seriously, but nowhere near as seriously as they take it themselves, and I think that's a really good thing.

Personally, I think the band came across as a bit po-faced, but what I really want to know is this. How come no-one asked: 'How often do you wash your hair?' Just look at the cover. Jesus. Sort it out, you bunch of junkies.

Terry McFarland, via email

Although it looks like BRMC don't wash their hair, the group actually use a special conditioning formula to achieve that 'Just woken from a sweaty drug-fuelled nightmare' look. It's because they're worth it – JR

YOU COCKS! PHONICS FANS TAKE ON NME

Stereophonics are probably one of the most hard-working bands in the world at this current time. Who can headline so many festivals and still be able to do more after that and work on the new album straight after? No, you fuckin' cocks, not The Vines or The Strokes. STEREOPHONICS. That's who!!! So when the new album comes around, are you gonna start licking their ass?

And I'm not finished yet *(Oh, jolly good – JR)*. Tell me. The front covers of your magazines, for the last couple of months, have had the same bands on. Oasis, Coldplay, The Vines, The Strokes. There's more good music out there than just these bands. So this brings me right back to cocksuckers. So who are the cocks now? Not Kelly Jones, not Thom Yorke, not Noel Gallagher, not Liam Gallagher and not James Walsh *(No? – JR)*. Yeh, you've got it, you c—s, *NME* are the cocks.

Justin White, via email

I love you, Justin. You make me want to watch *Will And Grace*. But I'm still confused. Am I a c—? Or a cock? – JR

Right... you wanted the fight, and the 'Phonics fans delivered, but u did not!! I know for a fact that at least 20 people have wrote letters into ur shitty biased mag last week, yet u didnt publish any!! Instead, another two letters bad-mouthing Kelly Jones & Stereophonics! Why dont you get some balls & publish the argument! Why Don't You Tell It Like It Really Is?

We'll make ourselves heard until you do!! You've had your go back at Kelly in ur gay pompous fashion, but why dont you voice the opinions that matter?! We've had enough of your readers bitching about the 'Phonics, so get the fight going *NME*! U wan' it? Let's 'AVE IT!

Tom Mackie, via email

THE SOLUTION – POETRY

There once was a short man
called Kelly,
Who played his pub rock on
the telly,
He used to sing tales,
About a small town in Wales,
But now he calls people smelly.

Andrew Davies, via email

I have a feeling that a Stereophonics-based limerick competition could be the best way to tackle matters...
The press so enraged Kelly Jones,
(Quote: "We've heard better tunes on cell phones"),
That he composed 'Mr Writer',
By his high standards, shiter,
Than even his previous moans.

I reckon he wears lifts in his shoes too, you know – JR

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

The Streets' performance at Reading: the crowd were superb, Mike Skinner was passionate and I had a fucking brilliant time. And only his third live performance! I've just entered in the competition to his free gig 50 times, which speaks for itself.

Jos Watkin

[redacted]oes Dave Grohl, when [redacted] two words of every [redacted]hhh'?

that we (and she) want to hear?

Anon, via email

After all the coverage the *Evening Session* got in *NMEmail* last week I was hoping you might print the web address for my campaign. It's at: *www.savethesession.com*. It's getting a lot of support with people putting banners on their fansites to show their support for the *Session*.

Jim Hobbs

Is 'Factory' by The Vines just the way they cover 'Ob-La-Di, Ob-La-Da' in Australia?

Kelly Horan

TEXT MANIACS

Just watched *Star Wars 2* and remembered where I've seen The Music before. They're on the Jedi council

I've spent all week celebrating my mother and now we're both knackered

Message to Death In Vegas: as Bill Hicks should've said, "Do a collaboration with Paul Weller and you're off the artistic register..."

Christ, does this mean Tony Blackburn's replacing the *Evening Session*?

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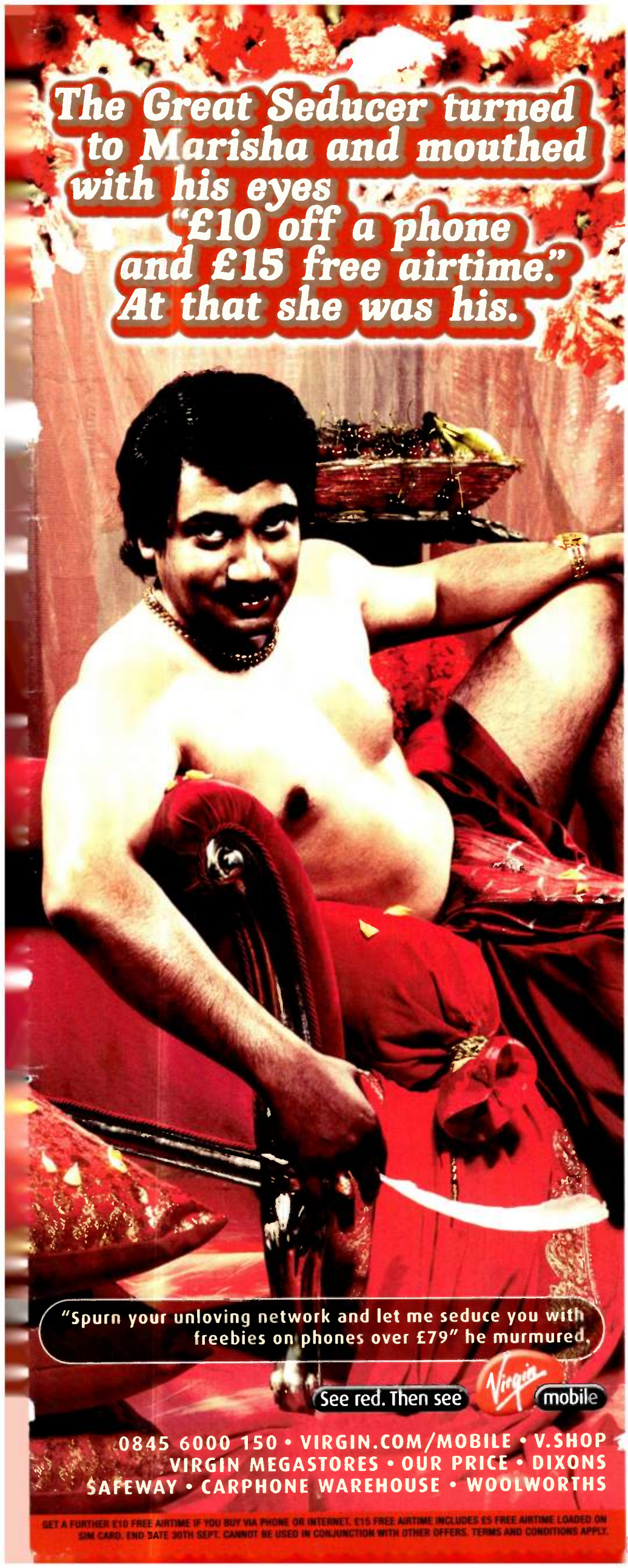
The Great Seducer turned to Marisha and mouthed with his eyes "£10 off a phone and £15 free airtime." At that she was his.



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